TWENTY-EIGHT PAGES

THE NEW YORK DRAMATIC MIRROR

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Photo by Mandelsohn, London, Eng.

JOHN CRAIG,

As Othello.

THE MATINEE GIRL.

At last the stage child has been transformed from the impossible little beggar that it has always been into something pleasant to look at and, above all, to hear.

There is hope for everything in the dramatic world after this metamorphosis. The new year is opening auspiciously indeed.

We had grown horribly accustomed to seeing young ladies of fifteen years trotting on the stage with short curls, or else in short-coats, and timed by their little troubles and whimper why progress in virtue that would fit the angels.

Then there was the Fauntleroyer, young men who mauled a chorus with golden curls flowing down their backs, velvet knickers and a childish treble. Oh yes, we had grown used to hearing these grotesque creatures ask pups to the manger, and sometimes we wept—but in sorrow but with hysterics.

But The Henrietta Mrs. Hatch gave us children in the Fort scene who were natural and who played naturally, grouping about in the good-for-nothing way that children do about what they are having for tea.

And now The Wilderness presents two little ones who look and talk like real children, and who positively act.

They bring in fish boxes in a toy wheelbarrow and fashion them on the grass, inside the cabins' door, so that the elves may enjoy a breakfast when they come up to do their midnight dance.

The boxes have been stolen from a prop where dinner they had been intended for. Funny fact, but a prop on fish boxes! The whole atmosphere of the play changes the fish boxes aren't. But that little idea gives color to the mind of a more practical.

Why is the wonderful brain of childhood world such an undeniably vital idea as this have been seen in possession of a little one the Belasco and Mayer who had just been learning the wonderful record of Uncle Chore and of the faraway Chinese boy, the alchemy to fill the children.

She had said her prayers and gone to bed when an idea struck her—a very thoughtful and unselfish idea. She realized that the kindness in her little nephews and entered a bottle of beer and a glass with which she appeared before her astonished parents. She placed the bottle and the glass and a cookie on the bench, so that Uncle Chore might find it there when he arrived.

Never was there such a platform of hooting stars on Broadway! It seems as though the women also were being relegated to the rear, so far as managers are concerned.

If we could only get all these excellent actresses in plays constructed parts! What hay we would make! Viola Allen, Kyrle Bellew, and Richard Mansfield to plays in which they have to wear clothes like real people.

What a glorious treat it would be to see each and all of them good actors in good up-to-date pieces in which the audience would be absolutely in the dark.

Nowadays we have to have our actors trimmed up like Christmas trees. Some of them are so gaily caparisoned that you wonder they don't wear feathers in their hair and string popcorn from ear to ear.

The dressy habits of premiere were such last season that women go home from the play-house and ask what they had their husbands in both acts.

I don't agree for a minute with the Empress Dowager of China's other complaint of men that the stage is given to the dogs. I adore the real dogs, horses, cows and sheep, in or on the stage, but we have to go through this programme over, and over again to get a part of musical satire which will prepare us for the feast to come.

We are getting all sorts of excellent imitations of good plays, but the play is yet to come, the real thing that will make us take off our hats and shout.

Lindau is sending us all sorts of queer creatures with wonderful gowns and skeletons of high life, but can the noblest conceptions of all, Our Own Flesh and Blood, ever be half like an honest woman, and we were about to hail him as the G. A. R.—the long waited for G. A. R.—when we decided to wait a little longer.

Of course there are always Water and Fields, that form of starting among the men to view the drama of to-day in the right spirit. They refuse to take it seriously.

But it is certainly in a chaotic outlet of tawdry and glitter and artificiality and vapor just at present. It is a floundering orgie. The strong of the skirt-dancing Thespis, but it is not satisfying.

It is almost an unbounded joy to see Charles Richman in plain every clothes at the Empire without a rustle or a rut or a feather in his hat.

His part is a merely sort of one, too. He has to play an over-sentimental boy, whilst his appearance suggests that he is quite grown up and capable.

Unquestionably Mr. Richman's work is wonderfully refreshing and has a certain power in it that no other actor's work conveys. It is an individuality as strong as Charles Coghlan's, as heart-compelling as Hampden's.

He doesn't seem to pose or to elocute. He loses himself and out of the audience, and whatever it may mean, the next one can understand it and, above all, his drawing-room manner. And, above all, his drawing-room manner. And above all, his entirely good manners of the stage, either.

The first time you see Richman you say, "We've got a new actor!" and the second time you say, "I'm glad that we have Mr. Richman!"

I should like to be an authority for quotation in the book part of The Wilderness that it makes a very pretty contrast with her repentant mood in the last act.

When she comes on with that high falsetto voice that titled ladies always use on the stage and does the hurried conversational act which characterizes stage high life, she is about the last person in the world one can imagine a sane man falling in love with.

But sane men do just this sort of thing every day, so what is the use? It would seem as though the wonderful change of heart that occurs in the final act ought to have some more sufficient reason than merely being married to a rich man. But then there is a problem here.

Perhaps marriage to a good man and a rich man may transform a woman as in this case, from a heartless, false and untruthful girl to an absurdly good young woman, with a wonderful turn for logical reasoning with her old sweethearts.

As a rule, great changes of that kind occur in women through suffering. I should hate to try to reform a girl of that sort by marrying her to a rich man.

The worst part of these high-voiced young women of title that we see on the New York stage is that a great many of our girls are copying the type under the impression that it is the way of "lady dooks."

A group of matinee-girl knock-rs were discussing one of these girls who endeavors to model her manner on the high-born lady of the stage. When a matinee girl knocks the woodpecker hides his head and admits that he is an amateur.

"What a charming girl Aggie is?" said one.

"Her manners are simply perfect!" said the little one who wields the heavy sledge with her rosebud lips.

"And yet she's tiresome, somehow," said a beginner with violet eyes; "I don't know why, but she is."

"She never lets go the trapeze!" said the holder of the sledge; "she moves through life as though it were an opera, and when she speaks you feel as though she were reciting lines that she had learned."

"She's a charming girl!" said the beginner; "but just a bit up stage!"

"That's it," said the chief knocker; "she's

AS ARIA IN THE POWER BEHIND THE THRONE.

CAST OF LADY HAMILTON.

The cast of Lady Hamilton, the drama now originally by Edward E. Rose, of Rose Hill, Ga., by Amelia Bingham will incorporate the names of the following: The Earl of Leadenhall, Cyril Scott; Horace Vincent Leveridge, Frank Worthing; Admiral of the Blue, Reginald Gardiner; the Duke of Wimbledon, Lionel Belmore; Henry Fitzherbert, Edward G. Acton; Mr. Hawkins, Arthur Hewitt; Donald, George Howell; Mr. Gunning, Robert Fraser Cleveland; Midshipman, Harry Wardley; Newman, Master Arlie Harvey; the Dowager Countess of Leadenhall, Mrs. Charles Walcot; Lady Margaret, Amelia Bingham; Sir Rose, Miss Matthews, Mandy Rooney; the Marchioness of Chilcombleton (Lady Georgiana), Annie Yeamans; Mrs. Gladys Gloster, Cora Tanner; Miss Stroud-Mannerly, Madge Carr Cook; Miss Frampton, Miss Fitzmaurice; Miss Kay, Marion Gardiner; Miss Gilbert, Florence Lloyd; Miss Chalcom, Tessa Sanderson; Miss Wright, Gwen Wood; Miss Maxwell, Miss Wright, Gwen Wood; Miss Randall, Harriet Berrye. Lady Margaret is an adaptation of Sudermann's Das Hohe Lied, by Fox, which was also the source of Sydney Grundy's Pride and Prejudice, now being played at Daly's. The friends of the late Ariel Barney, now manager of Julia Marlowe and Francis Wilson, will note with interest the appearance of his son in the cast of Lady Margaret.

HAMLET MAY ACT HERE AGAIN.

Robert B. Mantell, who has not acted in this city for several years, probably will make his reappearance here in the Autumn, opening the season at a Broadway theatre. Manager M. W. Mattlay is conducting negotiations to this end, and there is strong probability that they will be successful. Mr. Mantell's absence from New York was due to certain legal entanglements, that have now been adjusted satisfactorily.

MR. SAVAGE DINES KING DODO.

Every one who has been a member of Henry W. Savage's companies knows of the very pleasant habit that Mr. Savage has of entertaining his players or singers at dinner or supper of some sort of a repast. At Coldwater, Mich., Jan. 6, Mr. Savage once again rode his hospitable hobby, and this time the members of the King Dodo Company were his guests. The company had but recently opened its tour and Mr. Savage had not yet seen the performance. He came to Coldwater on Jan. 6 unannounced, and didn't make his presence known until the opera was over. By that time he was so pleased with the work of the company that he invited them all to dine with him the next day at the Southern Michigan Hotel.

The Coldwater Reporter, that gives a lengthy account of the banquet, states that "notwithstanding it being Sunday, Proprietor Warren, of the hotel, was able to prepare a menu which was pronounced by all participants a most delightful gastronomic success." From which it would appear that Sunday is not an easy day to "prepare a menu" in Coldwater. Moreover, a study of this menu discloses the fact that the town is more versatile than its name in the matter of liquid refreshment, and that, too, on Sunday.

After the dinner there were toasts and songs and specialties. The King Dodo orchestra furnished the music. Among those who entertained were Maurice D'Arcy, Miss Tobin, J. L. Sutherland, Charles Meyer, William Corliss, Miss Peebles, Miss St. John, and Mr. Lawrence.

MILDRED HOLLAND.

Mildred Holland, who made such a success in Theodore Kremer's romantic drama, The Power Behind the Throne, has had a new play written for her by Carina Jordan. It is entitled The Lily and the Prince, and will be produced at the Teck Theatre, Buffalo, in the Spring. In describing the new play Miss Holland's manager, Edward C. White, said:

"The scene is laid principally in Florence, but Rome and the Fortress of Monte Rosa are also pictured. It is a historical romance of about the period of Romeo and Juliet. The scenery and costumes, which will be elaborate and beautiful, are being prepared. Rehearsals are being conducted daily by John Rutland, who at night appears in the title rôle in The Power Behind the Throne. Miss Holland will play the rôle of a young Italian girl, and will, no doubt, display to us a wide range of emotional work."

Miss Holland's portrait, in the rôle of Aria, appears on this page.

"HAMLET" IN THE STAGE FIGHT.

The hint in the elaborate in the third act of A Gentleman of France at Wallack's is an original, original scene as it is to the audience. That is a beautiful stage fight every one agrees. The credit is given with a degree of realism that is positively alarming. So realistic is it that Clyde Fitch and the small army of gentlemen that he engendered are under constant risk of injury. Mr. Bailey showed yesterday three cuts, one on his head and two on his right arm, that he had received during the fight. Howell Hansel is also the possessor of some scars, and George Barton, after one experience with Mr. Bailey's sword, wears a steel plate under his shirt. Harvey Beaton, a super, who does a daring fall down the staircase, has been injured twice and is temporarily out of the cast. Other minor damage has been reported, and it is said that Klaw and Company and Manager Burnham, of Wallack's, are thinking of posting a bulletin of the wounded in the theatre lobby. One can imagine, if the accidents continue, what the actors in the company will look like by the end of the engagement.

EZRA KENDALL TO STAR.

Ezra Kendall will forsake vaudeville next season to make a starring tour under Liebler and Company's management. Mr. Kendall's contract with Liebler and Company is for several seasons. He will collaborate on the play in which he will appear. A number of years ago Mr. Kendall starred successfully in A Pair of Kids. Since he entered vaudeville his wit and originality have made him the most popular monologue comedian on the American stage.

THE EVOLUTION OF A MANAGER.

Photo by Morrison, Chicago.

In 1876 there appeared for the first time in New York with Barnum's Circus a mild-mannered, modest young athlete, who performed a club-swinging specialty that for novelty, sensationalism and thrilling interest surpassed anything of the kind that, up to that time, had been seen or heard of. The act was greeted with such applause that the reputation of the newcomer was made. The club-swinger's name was Gus Hill.

His success brought forth challenges from many rivals, the outcome of which only served to emphasize his superiority. These contests won for him the club-swinging championship of the world, as well as innumerable medals and trophies. After receiving offers from many theatrical managers he accepted one from Colonel William L. Sinn, and appeared under his management at the Olympic in 1878. This was his first step in the theatrical world proper. His work here was even better appreciated than in the circus. Many opportunities presented themselves, and at various times he played with Watson and Hilla, Evans and Hoey, Bryant and Niles, Gilmore and Benton, and many more.

During the years that he labored for others, Mr. Hill met satisfied to maintain the position that he had made for himself as a performer, studied the manner in which the theatrical companies were managed. Being simply a performer and not in any way connected with the business affairs, he had the opportunity that the outsider always has to observe and learn. Thus he gained a knowledge of the theatrical business that many are not fortunate enough to obtain, or, having the opportunity, do not trouble themselves to acquire.

During these years Mr. Hill had accumulated some capital, and he finally launched himself as a manager with a combination known as May Adams' Japanese Minstrels. This, his first venture, was successful beyond his most sanguine expectations, and so the next season saw another company under his management. The list grew with each season, until to-day Mr. Hill has under his control some fifteen companies; among these are Man's Enemy, McFadden's Row of Flats, Lost in the Desert, the New York Stars, the Gay Masqueraders, the Royal Lilliputians, Happy Hooligan, and Are You a Mason. He is now preparing for production in the near future a powerful drama, Louisiana, as well as a pastoral play, In Old New England. These will be followed next season by a farce entitled An Office Boy, and a novel spectacular production called Electra.

Such a record means ability of a high order—not only the ability to push things to the front, but the ability to keep them there, the ability to set a standard and live up to it. This is the keynote of Mr. Hill's success; he has set his standard high, and has spared neither time nor capital in attaining his ends. Mr. Hill is a firm believer in advertising, and has used every means at his disposal to call the attention of the public and the managers to what he has to offer. By means of the newspapers, postal cards, circulars, blotters, memorandum books, and many other ways, Gus Hill's attractions are kept always in the public eye. This has made Mr. Hill's name a trade-mark for what is good in popular-priced offerings. The fruits of his energetic advertising are shown in the large business to which his companies almost invariably play. The present season will undoubtedly be the most successful Mr. Hill has experienced.

A tireless worker, Mr. Hill gives close attention to his enterprises and gauges their needs at a glance. He has determination and perseverance, and an affability that has made him popular wherever he is known. The story of his career is a striking example of the evolution of a manager.

A portrait of Mr. Hill heads this article.

HENRIETTA CROSMAN IN AS YOU LIKE IT.

Henrietta Crosman appeared in Shakespeare's comedy, As You Like It, at the Academy of Music, Brooklyn, for the first time in this vicinity. The interest aroused in Miss Crosman's first entry into the realms of Shakespeare drew together a clear-cut large and cultured audience to the performances as well as to those that she gave at Hanlon's Hall.

The ensemble of the production was in every way praiseworthy. The scenery and settings, that were those used by Julia Arthur, are beautiful and attractive, and the musical numbers introduced in the scenes representing the Forest of Arden formed a delightful accompaniment to the romantic and picturesque atmosphere of the whole.

Miss Crosman's Rosalind was mainly notable for the neat and vigor that she imparted to it, for although she gave a very creditable performance of a rôle in which she will have to bear comparison with many noted players, it cannot be said that she was any more intimate on that her portrayal was either strikingly original or endowed with any moments of exceptional brilliancy, such as her enactment of Nell Gwynn was conspicuous for. Her melodious voice and sprightly manner are eminently well suited to the effective reading of blank verse and to the realization of all the humor of Rosalind's escapade in male attire. In fact, so strongly did she bring out the masculine phase of the rôle that one was almost made to forget that she was impersonating a woman who is merely masquerading as a man. It is in this point that Miss Crosman's conception of the part era, for the beauty to be found in all of Shakespeare's heroines lies to a great extent in the fact that no matter what he makes them do, they remain distinctly and unalterably feminine. The Academy stage and auditorium are too large to give the best opportunity for the most delicate and subtle order of dramatic art, and for this reason it is not improbable that Miss Crosman, and the entire company in fact, will be seen to better advantage in New York than was possible last week.

Burton Hill, as the Duke, was warmly received, as his long and honorable career merits. John Malone as Jaques, George Louis Spencer as Touchstone, and Adele Block as Celia are others deserving mention. The Orlando of Henry Woodruff was earnest but for the most part ineffective.

The excellent stage-management and the orchestral work under the direction of H. J. McCormick, deserve a word of commendation.

Albert A. Andrews, leading man, Man's Enemy.

IN OTHER CITIES.

SAN FRANCISCO.

The new year, theatrically considered, bears a great resemblance to the old. Business for the first week of 1902, ending 5, shows a quality lacking in profits compared with the first week of 1901. If there's anything in talk and rumor, perhaps fortifications will be built for two new theatres before the year ends, or some of the old theatres modernized out of existence.

At the Columbia Mary Mannering, in Janice Meredith, ended 4 a very prosperous two weeks' engagement. In the afternoon of 2 Miss Mannering gave, sympathetically only, an excellent performance of Camille. The impression the play made upon the audiences on a stubborn subject every week and picking it the Columbia—can best be expressed by stating the fact that Miss Mannering was recalled twelve times. While optimism, locally, seem to be divided upon the appropriateness of the play to Miss Mannering's talents, the fact remains that had the star given us two-thirds Camille and one-third Janice Meredith Camille would have been the greater money maker. Robert Dunbar was Armand. He gave to the role an unusually vivid portrayal.

Minnie Seligman, supported by the stock co., appeared, during her fifth week, ending 5, in "A Lady of Quality." Business was uniformly small. Miss Selig-man added much to the favorable impression she left in the minds of her audiences on her former visits. Herschel Mayall made a good Sir John Oxon. The Mistress Wimple of Mary Bantham met all requirements.

Hilliard-Lyons and Openshrimer, of the California, undoubtedly feel self-satisfied with the good business done at their well conducted house the week ending 4, with Black Patti's Troubadours. The show went with a most catchy coonable hot-scotch, where, white and all-together-ness. It opened with a farcical, concert skit, "A Filipino Misfit. About twenty of the troupe took part. During its action the skittish song "The Hawaiian Dance." Al. F. Watts, Laura Bailey, J. P. Reed, and chorus, assisted by the Caseville Band gave "A Meeting at the Old Town Hall." Leslie Triplet and John Rucker, "We Need the Money;" Triplet, Rucker, Ida Butler, and Ida Lorkins, "My Alabama Lady Love;" Sarah Green, Ida Forrest, and chorus, "My Drowsy Babe;" co. and the Black Patti Troubadours' Double Quartette, "Kiss, Kiss, Kiss." Mack Allen then followed in some slick slack wire walking and jumping. Black Patti sopranoed, Al. F. and Cecil Watts entertained in shady eccentricity, and the show then closed with operatic selections and cake walking.

There was no diminution in the house filling audiences at the Tivoli week ending 5 to hear the Tivoli Comic Opera co. in the second week's run of the holiday extravaganza in four acts, Little Red Riding Hood. Its successful has been the opera it will be undoubtedly be continued two more weeks. It was thought it would run one week, but it entertains so delightfully both young and old folks that the performance is the talk of the town. Florence Chapman is Little Red Riding Hood and fills the role to a tee. Annie Myers makes a very sweet Little Boy Blue. Olive Ulrich sings Miss Muffet satisfactorily. Barretta Mueller is Queen Fairy Glow Worm. Harold Borchers makes a cute Cupid. Ferris Hartman, as King Five Fly-Simple Simon, with his funnyisms and frisky songs, captures every one, as of yore. Edward Webb amuses hugely as Baron Rubberneck. All in all, the opera is among the best things the Tivoli has yet produced. The production is under the direction of W. H. Leahy, of the Tivoli staff. Some of the prettiest and most graceful girls obtainable comprise the ballet. Ida Wyatt had to do with their selection and the arrangement of the dances.

The attraction for the 279th week of the Alcazar Theatre's stock co. was Charley's Aunt Dec. 30-5 that continued two weeks to fine patronage. While the comedy is an old timer, it should seem it is the funniest and longest lived ever, judging from the manner in which it was received during its run. The cast was thoroughly competent. Paul Gerson was Charley, Howard Scott, Spettigue; M. L. Alsop, Jack Chesney; Henry Shumway, Wykeham; Frank Bevan, Baldwriley; Royal Dana Tracy, Brassett; Jack Morris, footman; Marie Howe, Lucia D'Alvadorez; Marion Converse, Kitty Verdun; Margaret Wycherly Amy Spettigue, and Ona Waldron, Ela Delahay.

At Belasco and Thall's Central Theatre the New Year week production was Duncan Thompson and George W. Ryer's domestic drama, The Two Sisters. The play was well attended.

Consul Mrs. Booth-Tucker, head of the Salvation Army in the United States, was booked to deliver a lecture here Dec. 31 at the Alhambra (that is indefinitely closed), entitled "Love and Sorrow," but she became seriously ill at Oakland 29 and the lecture was canceled temporarily.

Edna Wallace-Hopper, accompanied by Judge Edward P. Cowan, an attorney of New York city, arrived here 27. After remaining here long enough to secure some mail they went to Southern Farms on the Dunsmuir country place, one five miles east of Elmhurst, that was left to Miss Hopper by her mother, the late Mrs. Robert Dunsmuir. They returned here 30 and left for New York 2, to enable Miss Hopper to resume her role in Florodora 5.

The Christmas number of the "San Francisco Dramatic Review" contained an extremely good pen and ink drawing by Frank Leavy, treasurer of the California Theatre. It was a caricature of Charley Lum, of A Stranger in a Strange Land co., and represents Lum as a Mashuted Indian.

At Sherman-Clay Hall 4 H. Williams, the Angelus piano player, assisted by the Victor disc talking machine, gave a very interesting two-part recital. The selections were from Mascagni, Adams, Moszkowski, Liszt, and many others. The hall was well filled.

"The Mascot," a weekly publication, 10 x 12½ inches in size, with three three-inch columns to the page and of 16 pages, prettily pictured with dramatic folk and devoted to Pacific Coast amusements, made its debut 1. R. Beers Leon is its editor.

There is a plan afoot here, responsible for which are Ferris Hartman and Harry Cashman, to bring the old-time minstrel, "Billy" Emerson, to California and put him on his feet peccuniarily.

Laura Nelson Hall is the new leading woman of the Grand Opera House Stock co. It is not quite a year ago that Miss Hall came to the Coast as a member of the Cummings Stock co. She proved herself one of the most charming actresses that have ever visited the Northwest.

H. H. Friedlander, the well-known theatrical manager—the original manager of the Marsyeas, at Portland, and then managerially connected with the Oakland Theatre here—has associated himself with H. A. Fischer and John Redmond, of Fischer's Concert House. The triumvirate have just completed plans for remodeling the house into a modern burlesque theatre. The remodeling will cost about $60,000. Manager Friedlander, accompanied by Mr. Fischer, will leave here for New York during the week ending 12. The object of the trip is to secure a burlesque co., music, effects, and costumes.

It is rumored there is to be a new theatre built on the corner of Fourth and Market Streets, on the lot owned by John W. Mackay. If there is any fire in this smoky rumor, it should seem there'd soon be a blaze, as there's nothing indeterminate about Mr. Mackay.

The Freeman and Lyon Commercial Men's Minstrels (comprising of San Francisco commercial travelers, who can do any "old turn") left here 3 on their 1902 tour through the northern circuit. They are under the management of Richardson and Still. They will open at Willows 6 and then "do" all the towns up.

The inmates of the City and County Hospital enjoyed a most enjoyable treat 4. An entertainment was given them under the auspices of the ladies of the California Club. The affair was under the direction of the musical section of the Social Science Department of the club. Many of the best musicians of the city contributed to the programme. Some of the contributors were: Grace Freeman, violinist; Irvin Bennett, elocutionist and accompanist; Mrs. Eva Tenney, Frank Maxwell, cellist; James Hamilton Howe, who accompanied Miss V. Montemayor, contralto soloist; Queen, Black, and Edwards Montgomery, and Marie Carter, violinists, also Reginia Brown, Helen Van Gerveson Dudley, Miss H. Koch, and Elizabeth Lois Kavanagh, and "Uncle" Greenfield, who sang Hawaiian songs, accompanying himself on the ukulele.

The Al. Dodge Co., composed of William Rothgen and Al. Dodge, publishers of the San Francisco Theatrical Guide, of which Al. Dodge is editor, propose to enlarge their present office in the Russ Investment Building soon.

George Cooper, a member of the Central Theatre co., will soon be starred on the road by Belasco and Thall in A Night at the Circus.

Fred Belasco, Sam Thall, and M. H. Mayer, proprietors Central Theatre, remembered Manager Charles H. Cook, of the Central, with a beautiful gold watch on Christmas. Apropos of this remembrance, Manager Cook, New Year's night, was called to the stage to quell a quasi-riot, and discovered himself the pet of all the Central's employes. Stage-Manager George F. Webster then told Mr. Cook how much they all appreciated his services during the year, and thought a little token wouldn't be amiss. Mr. Webster then relieved Mr. Cook of his newly presented watch, and attached to it a magnificent gold chain and locket as a bit of heavy-New-Yearness from the Central's employes. Although Mr. Cook was tongue-less for the space, he finally found himself, and thanked the employes in a mouthful of appositely put words.

George Osbourne, for many seasons a member of the Alcazar Stock co., but who has not played here for almost three years, has returned and will rejoin the Alcazar co. 6, appearing in The Wife. Mr. Osbourne intended retiring from the stage and devoting his talents to the cultivation of his vineyard at Fresno, but he was induced by Manager Fred Belasco, of the Alcazar, to become a member of the co. This will be gratifying to local playgoers, as Mr. Osbourne has always been a favorite here.

Frederick Maldener, the music artist at the Tivoli, is confined at the German Hospital, convalescent from an operation for kidney trouble. Charley F. Bush, a first-class hand-baritone, is acting in Mr. Maldener's place.

Ed. Bloom, the music publisher, once theatrically manipulated in this city, is visiting here.

Charles Pratt Thall, press agent of the Alcazar and Central Theatres, is confined to his room with symptoms of the grippe. Three physicians were called to attend him. At this writing it is thought he will recover.

At Pioneer Hall Dec. 30, the local Royal Arcanum order gave a pleasing entertainment, to which Ethel Straun, piano soloist; Evelyn Hall, reader; Baby Hirschfeld, song and dance artist; Ethel Taylor, pianist; Alice Straun soloist; Lillian Chauto in songs and dances; Hazel Bennett and Amy Hansen, cakewalkers; Helena Hellman, singer; Maud Banks, dancer, and Myrtle Triplett, singer and dancer, lent their services.

Carl Sawvell, of this city, and T. D. Beasley, of Berkeley, are the co-authors, music and libretto respectively, of an Occidental comic operetta. The Go-Between-Man, that will, it is said, soon be produced. The scene of the operetta is in China. It is said to be strikingly original.

Josef Hofman will give two piano recitals at the Columbia, Jan. 28, 31. ORRIN JAMES MITCHELL.

SEATTLE.

Primrose and Dockstader's Minstrels were seen at the Grand Opera House Dec. 30-1. The first performance was given before the record audience of the house and capacity ruled the rest of the engagement. The setting of the first part was beautiful, picturing a coast scene in Italy. The dancing of George Primrose, and Low Dockstader's song, "Don't Butt In," were popular features. The olio was of several excellence, and included Claudius and Corbin, who played classical music on the banjo; Ollie Young and brother, very clever with hoops and clubs; Low Dockstader in his usual irresistible monologue; George Primrose in his comic creation, "Sunny, Sunny South," in which his dancing and that of the "twins," Johnnie and Willie Foley, was much applauded; an eccentric sketch by Nell O'Brien, and William Hallett, and the thrilling acrobatic turn of Zeno, Carl and Zeno. Jefferson De Angelis 5, 6. The Burgomaster 7-8. The Callanaritt Opera co. 12-18.

Ben Hendricks in Ole Olson, who has become more popular with every one of his many visits here, played to a week of big business at the Seattle Dec. 30-4. Among his supporting co. were several good specialty people, including William Ryan, Annie Douglass, and Nettie Truhand, the latter a clever soubrette. Will R. Wheeler was sufficiently wicked as Paul Jordan and the Swedish Ladies' Quartette was repeatedly encored.

Arthur C. Alston's co. in At the Old Cross Roads drew packed houses throughout the week at the Third Avenue Dec. 29-4. The play was interpreted by a cast of general excellence. Retha Williams did some exceptionally good emotional acting as Parepa. Jane Corcoran was entirely satisfactory as Angebelle Thornton. E. Mostyn Kelly as Tom Martin, Edwin Walter as Doc. Karr, and Thomas H. Ince as Count De Bullion were particularly good. Mrs. Charles G. Craig gave an interesting portrayal of Ole Aunt Lix. The scenic picturing the old cane mills was very good. The Village Parson 6-11. At Valley Forge 12-18.

M. Martin Kallman arrived Dec. 31. As announced recently in THE MIRROR, Mr. Kallman will establish a first-class stock co. of the Seattle to be known as the Manhattan co. The co. will open in two weeks giving for its first production The Last Paradise. There will be a weekly change of bill, and every fifth week an original production will be made, the first of which is to be a dramatization by Mrs. Duncan, of Alexandre Macpherson's By Right of Sword. The scenic artists, Jenkins and Wickhar, of this city, have been engaged to paint all the scenery used, and Manager Howe is having made at considerable cost a new painting frame and bridges of the most modern design. The co. will be composed of actors of established reputation and ability. Among the principal members announced by Mr. Kallman, will be Ralph Stuart, Frank Sheridan, Henry Stockbridge, Lansing Rowan, Mabel Griffith, and Virginia Warren. Other players engaged will be announced in a few days. Mr. Graham, the stage-manager, is expected to arrive 8. A thing of no small importance is that the co. will have the advantage of appearing in a strictly first-class theatre. Our theatregoers look forward to the co. as one in which they can place their confidence. The Seattle will be dark for the next two weeks on account of the extensive preparations necessary for the opening on Jan. 13.

Wilson's Juvenile Minstrels gave two performances before large audiences at the Grand Opera House 4. The excellent manner in which the children have been rehearsed was especially praiseworthy, considering their ages. Besides the regulation first part there was a burlesque on Il Trovatore and a fun grey transformation picturing The Birth of the Butterfly. The scenery used was painted by Jenkins and Wickhar. The children will be sent on an extensive tour of the Northwest.

Commencing 5, Wagner's First Regiment Band will give a series of debt Sunday concerts at the Grand Opera House. These concerts, given here some years ago, were very popular, and it is thought the present series will not be less so.

Through an error it was stated in a former letter that Al. Thurston would resign his position as conductor of the Grand Opera House. Such is not the case, and he will continue in his present capacity, in which he has given uniform satisfaction.

RODNEY D. WHITE.

MILWAUKEE.

Diplomacy drew a large house at the Academy 4, and the members of the Theatrecar co. gave one of the smoothest and most pleasing performances of the season. A feature of special interest to Academy patrons was the return of Edgar Baume, as an old favorite, who now occupied the position of leading man. The reception accorded him was in the nature of an ovation. Mr. Baume played the role of Henry Beaumont, and exhibited all his old time grace and self-possession. Charles Arthur offered a satisfactory performance of Count Orloff. J. Francis Kirke treated the role of Baron Stein with delicacy and skill. Lee Baker was an earnest and sincere Julian Beaumont, and James Kyrle MacCurdy executed amusement as Algie Fairfax. Edith Evelyn was seen to advantage as Dora. Grace May Lambkin, as Countess Hicks, was for the first time in many weeks allotted a part commensurate with her talents, and as was expected, gave an excellent account of herself. Kate Woods, pleasingly gowned, made a stately Marquise, Blanche Chester played Miss with grace and fidelity, and Lola Hastings deserves praise for her impersonation of Lady Fairfax. The stage settings were handsome and the furniture and accessories unusually rich and appropriate. George Foster Platt is to be commended for the excellent results he obtains through his unceasing efforts as stage director. Secret Service 12-18.

Walker Whiteside appeared at the Davidson for two performances 5 to moderate audiences. Heart and Sword was presented. The performance was interesting, and assisted by an evenly balanced and capable co. of players. Mr. Whiteside presented the play admirably, and was recalled many times. Lelia Wilson enacted the leading feminine role in a charming manner, and praiseworthy work was done by William Clifford, John H. Greene, Laurence Evart, F. Gale, R. H. Williamson, Wayne Carlock, and William Mack. A word of special praise is due Estelle Bostean for her exceedingly pleasing interpretation of Ernestine. The play was beautifully staged. The Strollers 6-8. Anna Eva Fay 9-11.

At the Alhambra Edmund Hayes presented A Wise Guy, preceded by a travesty on David Garrick, 5 to crowded houses. The travesty was only interesting for the specialties introduced. These were excellent. The two-act entertainment, entitled A Wise Guy, is well calculated to suit admirers of knockabout farce-comedy, and as every member of the co. is well versed in this style of amusement, the performance went with a rush, and everybody present seemed pleased. Supporting Mr. Hayes are John McVeigh, Jimmy Beachman, Frank Barrett, T. C. Burgess, George B. Bunn, Adele Palmer, Katherine Hayes, Frank Richards, and the Harmony Four. Reilly and Woods' Show 12-18.

Lost in the Desert drew a packed house at the Miles 5. The melodrama was presented with an adequate co., and received appreciative applause. The scenic effects were good. The principal roles were enacted by Charles H. Stewart, A. G. Henderson, Frank Bunn, Townsend Irvin, Albert C. Davis, Herbert Colby, Helen Asbury, and Josephine Drexel. The Gay Mr. Goldstein 12-18.

The Wachsner Stock co. won fresh laurels at the Pabst Theatre 5 in Strauss' operetta, Die Fledermaus (The Bat), that was given before a large and pleased audience. Mrs. Wally Halber-Vinay, of Milwaukee, was specially engaged to sing the role of Rosalind, and acquitted herself with credit. Angela Virag, Julius Donat, and Herr Krebs also made hits, and the unusual spectacle of a dramatic co. appearing in operetta was heavily enjoyed by the Pabst patrons, who readily convinced the performers, by their applause, that they had achieved a decided success. Hans Feuerhambault will be given 8 and Dann's Rosmersholm 12.

Albert Brown concluded his engagement with the Thalhauser co. 5, and left for New York 8 to join Nat Goodwin's co. During Mr. Brown's twelve months' engagement at the Academy he has won the admiration of public and press. His hosts of friends in Milwaukee part with him regretfully.

CLAUDE L. N. NORRIE.

PROVIDENCE.

At the Empire 6-11 Mrs. Dane's Defense was presented at popular prices to large houses. Manager Spitz claims that, in order to secure this play for his house, it being his policy not to raise prices, he had to buy it for the week. The play was well liked and received an excellent presentation with David H. Harris, Amelia Gardner, and Kate Bassett in leading roles. Lost in the Desert 12-18.

The New Park continues to present melodrama to large houses. For 6-11 The Road to Ruin, perhaps the most sensational play ever seen this season, received the stamp of approval. A strong feature of the performance was the scenery, many of the scenes being realistic and interesting. The co., that was good, contained J. Irving Southard, Laurens Hassell, Harry Watson, Grace Wolfe, Anna Wilson, Bessie Marsh, Joseph West, Will H. Stevens, Harry Bryer, Minna Phillips, Minna Salisbury, and Maud Sinclair. The Ivy Leaf 12-18.

The Providence Opera House had two attractions 6-11. The Burgomaster was given 6-8, and William Favershan appeared in A Royal Rival 9-11. Louis Mann and Clara Lipman 13-15. Stuart Robson in The Henrietta 16-18.

At the Providence Opera House 5 the American Band gave an excellent concert at popular prices to a large house. Herbert L. Clarke, the new leader, was heard in cornet solos, and made a tremendous hit. His quiet manner and artistic methods were much admired. Claude Sparv's trombone solo, "King of the Winds," was cleverly played, and he was encored four times.

Providence Lodge No. 10 of Theatrical Mechanics held its thirteenth annual supper and installation 5, and the affair proved one of the most enjoyable in the history of the lodge. The officers for the ensuing year were installed by William Callahan, assisted by Past Grand Pickering, of Boston. They are: President, Arthur E. Congdon; Vice-President, George F. W. Meyers; Recording Secretary, John Taylor; Financial Secretary, Charles L. Luther; Assistant Financial Secretary, Thomas F. Gamble; Treasurer, Louis B. Sweet; Marshal, Joseph R. Thornton; Sergeant-at-Arms, Stephen Greene; Trustees, Charles F. Martin, Eugene F. Wendelschaefer, and James P. Sullivan. The banquet followed the installation, and reflected great credit on Brothers Sullivan, Congdon and Thornton, and the Committee of Arrangements. Music was furnished by an orchestra composed of musicians from the theatres of the city under the leadership of Andrew Links, and remarks for the good of the order were made by President Congdon, retiring President Harry W. Callender, Messrs. Pickering, Callahan, and Weeden, of the Boston Lodge; Alexander Powers, of the More Than Queen co., and others.

Josef Slivinski, the Polish pianist, will give a recital at Infantry Hall 17 under the management of Joseph M. Mann.

Scenic Artist Johnson of Keith's commenced work on new scenery for the Albee Stock co. 6.

HOWARD C. RIPLEY.

ST. PAUL.

Peg Woffington was offered by Eugenie Blair and her co. under the direction of Henri Grossitt, at the Metropolitan Opera House 2-4. The scenery and mountings were elaborate and historically correct. Miss Blair has been long identified with heavy or tragic roles and has become an established favorite with St. Paul audiences, and her reappearance here was warmly welcomed. Her Peg Woffington was a cleverly conceived and artistic impersonation. The role does not display her ability to the fullest extent, nor with as fine effect as in the Lady of Quality. Miss Blair's costumes were exceptionally beautiful and striking. By special request, Miss Blair presented Camille at the Saturday matinee and the performance that she gave evoked enthusiastic applause from a large and fashionable audience. Eleanor Montell as Mabel Vane contributed to the role a sweet and ingenuous manner and met with marked favor. The supporting co. was adequate, and creditable work was offered by Vaughn Glaser, James Daly, Frank Richter, Julia Gordon, and Alanson Yeomey. The rest of the cast also did good work. Andrew Robson and an excellent co. presented Richard Carvel 5-8 to large and appreciative audiences. The production was staged handsomely. Mr. Robson in the title-role has a part admirably suited to him. His fine physique and vigorous, robust style of acting made his portrayal very effective. He was obliged to respond to six curtain calls. Ruth Berkeley was a pretty and attractive Dorothy Manners. Mabel Wright won marked favor as Patty Swain. William McVay was good as Duke of Chartersea, as was Arthur W. Bentley as Captain John Paul, and William J. Gross as Lionel Carvel. Capable work was contributed by the others in the cast. The Daniel Prawley co. 9-11. Walker Whiteside 12-15. Primrose and Dockstader's Minstrels 16-18.

Keller held the stage at the Grand Opera House 5-11 and opened to a crowded house. The magician retains all of his familiar power to divert and mystify. "The Levitation of the Princess Karnac" and the "Fly-Zo" tricks were especially good features, although the performance throughout was very entertaining. Leaf in the Desert 12-18.

Kilroy's Royal Italian Band attracted one of the largest audiences of the season at the Metropolitan Opera House Sunday afternoon 5. The total attendance in round numbers was 3,500. The handsomest drop curtain ever hung in a St. Paul theatre was seen at this theatre for the first time the same afternoon.

The recital given by Katherine Richards Gordon at Summit Hall delighted a large and cultured audience. Miss Gordon possesses a clear, rich voice of wide range. She is a thorough artist and is one of St. Paul's favorite vocalists.

GEORGE H. COLGRAVE.

DETROIT.

Frank Daniels presented Miss Simplicity at the Detroit Opera House 6-11. It can be said without stretching a point that the opera provides a role for Frank Daniels that suits him better than any of his past ones. The Monday evening audience was very large, and the demand for seats for the entire engagement would indicate that a most successful week is before the co. The chorus, next to the star, is the chief feature of the production, and it would be hard to find a better one. Will Danforth, as Dr. Willie Pelet, was a close second to the star in creating laughter. David Lythgoe, as Philip Montfort, gave a creditable performance. Owen Westford as Lord Bob and Tom Richetts as Sergeant Michael were also good. Among the women, Helen Lord, as Mlle. Clair de Lobelville, is entitled to first place for her excellent impersonation of the role. Alicee Crater, as Rosalie, a beggar maid, was another entitled to special mention. Grace Belmont as Patty Yarrell and Helen Merrill as Lady Dorothea Walsingham Baggoe were capable. Florodora 12-18.

The Lyceum's patrons enjoyed The Little Minister 6-11. Lady Babbie is acted by Frances Stevens, who was very successful in the role. Horace Mitchell plays Gavin Dishart well. Tammas Whammond was capitally played by R. R. Gorham, and his associates, Snecky Hobart, Andrew Mealmaker, and Silva Pusta, were cleverly taken by George Conway, Howard Morgan, and Willis H. Davis. Cecil Kingstone was a strong Robert Dow. Harry Lilford, as Joe Cruikshank, was also good. Mary E. Henderson was delightful as Nannie Webster. W. C. Mason, Walter Crosby, Sarah Boyd, Thomas Green, Pauline Billops, F. M. Harrison, and Fanny Grant Hunting filled out the cast satisfactorily. The Heart of Maryland 12-18.

The Night Before Christmas pleased immense audiences at Whitney's 6-11. Several changes have been made in the performance that are certainly an improvement. Elmer Grandin, as Judge Phillips, was dignified and pathetic. His acting in the trial scene was greatly admired. Blind Billy Pickerell is played by Edward H. Renker. Daniel Webster Wills by Wallace Hopper. Leo Daniels was good as Prescott, Attorney. Jessie McGillian, Charles Wilson, Neal Hisley, Fred Atherton, Joseph Graham, Grace Estelle Clark, Helen Gurney, Annie E. Hamilton, Alice Clifton, Eva and Emily Clifton, Edith Janvrin, Marie Glover Clifton and Emma Morton also deserve mention. A pretty singing and dancing specialty was given by the Clifton children, and the Darktown Comedy Four rendered several songs pleasingly. One of the Bravest 13-18.

E. FRANCIS.

JERSEY CITY.

Andrew Mack commenced his annual engagement in this city at the Academy of Music 6-11 to S. R. O. at each performance, and gave the best of satisfaction in Tom Moore. The play is natural and wholesome, and Mr. Mack is much at home as the genial poet. He did not sing as many songs as usual. The play is handsomely staged and costumed. The co. is capital, and includes Myron Calice, George F. Nash, Theodore Babcock, George W. Dyer, Giles Shine, Harry P. Stone, Frank Wayne, Edward J. Heron, Richard J. Dillon, Josephine Lovett, Maggie Fielding, Mildred Meredith, and Jane Payton. A number of precocious children appear in the first act. Maggie Fielding and Edward J. Heron take care of the comedy work in an artistic manner. Lovers' Lane 13-18. Chauncey Olcott 20-25.

Hyde's Comedians, one of the best vaudeville combinations that has ever visited this city, was the attraction at the Bijou Theatre 6-11 to excellent patronage. Each act was fit to be a headliner. On the bill were O'Rourke and Burnette, clever wooden shoe dancers; Trovello, a fine ventriloquist; Gracie Emmet, assisted by two competent men and a woman, in an amusing sketch; the Colby Family in a musical act that is a novelty; Marco Goldin, an expert magician; Helene Mora, in songs; Dolan and Lenharr, in a new act, and Hayes and Healey. When London Sleeps 13-18. Across the Pacific 20-25.

Fred W. Mohn, stage carpenter of the Bijou Theatre, made his debut as an actor at that house 6-11, assisting Dolan and Lenharr, of the Hyde's Comedians, in their new act. He played the part of a detective.

Peter Graham, of this city, late of A Romance of Coon Hollow co., came home 4.

Theodore Babcock and Frank Wayne, of Andrew Mack's co., were guests of Jersey City Lodge of Elks after the performance 9, and inspected the handsome new quarters. While playing shuffleboard, Mr. Wayne accidentally stepped on Mr. Babcock's thumb, crushing it. A doctor was summoned and dressed the injury.

Young Richard Hyde, who represents Hyde's Comedians, is confined to his home with a severe attack of grippe.

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NEWARK.

Chauncey Olcott in Garrett O'Magh at the Newark Theatre 6-11 drew crowded houses. Mr. Olcott has lost none of his power to please his hearers with his songs. He was supported by a competent co. The Messenger Boy 13-18.

The Volunteer Organist opened at the Empire for a week 6 to good houses, and throughout well throughout the week. C. B. Bunnell in the title-role was clever. Harry G. Keenan as Howard Stanpin was competent and acted the part of the nincompoop with ability. Edyth Totten as Gwen Barrett was spirited. Willis and Jolands Nelson were applause by their clever dancing. James Allen as Richard Gotts, Benjamin T. Williams as Hazzard Scott, and Charles Allen as Hogwood Barrett were good. The rest of the cast did satisfactory work. The stage settings were appropriate. Six Brothers 13-18.

At the Columbia Warren and Wise held the boards 6-11 to comfortable filled houses and audiences that were alternately thrilled and amused. Frank H. Murphy as Richard Seymour ably carried the part. James J. Owens as Hugh Seymour was also good, and the other men in the cast were competent. Una Abell-Brinker as Mary Andrews was captivating and graceful. Evelyn Selby as Marcel Blanchard sparkled, and somewhat risque was still theatrical and chic. The other roles were conscientiously looked after. The staging was highly creditable to Director Claude Saxton. Heart of the Klondike 13-18.

The Revival of The Two Orphans 6-11 at Manny's proved a good drawing card. J. Henry Luhrs made a dignified Chevalier de Vaudrey. Harry O'Neil as Pierre Frochard was fierce. Mary Hosp as Louise made a decided hit, and Ella Nelson impersonated Henriette admirably. Thomas R. Bridgeland made a typical outlaw. The other roles were successfully played. The scenery and staging generally were satisfactory. Wife and Woman 13-18.

Robert Neil has been specially engaged for the part of Israel Cohen in Men and Women at Manny's 13-18. Other special engagements for the same play are Miss Southlake and the person of Gerald Griffin.

Charles Baldwin, former leading heavy man of the Columbia, was in town 1-6 visiting friends. Mr. Baldwin goes on the road in a short time in the leading part of The Last Sentence.

C. L. NELSON.

COLUMBUS.

An inferior production of The Casino Girl was the attraction at the Southern Dec. 31 and drew a small audience.

Amelia Myra, the new Swedish-American comic opera, was the bill 1. The presentation here was but the third the opera had received, and a number of crudities that will no doubt be eliminated by a few more performances were apparent. The book is by the late Gus Heege, and tells an interesting and pretty story that differs greatly from the customary comic opera tale. The music is by Max Postheimer, and while some of it is not quite original, there are several numbers that are very tuneful and that may be classed as hits. The principals with one or two

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exceptions are capable, and the chorus, particularly the male portion of it, sings excellently. The costumes and scenery were magnificent. Business fair. Florodora 3-5. Adelaide Thurston 10, 11.

Knabe & Tennessee Payroll to benefit managers of the Grand Opera House and Vendome Orchestra delivered and High Street 2-4. The Vendome Orchestra delivered and packed the house 6-11. This play is far superior to the usual popular-priced attraction, and with unusually good specialties and well organized company is capable of pleasing. The Man Who Dared 9-11. A Hapgood Hero 12-18.

The Little Red Schoolhouse opened such a hit at the Grand that the engagement was extended, and the crowded houses of the first three days were duplicated 2-4. The local interest in the play was increased largely due to the personal popularity of Anne Hamilton, and she has reason to feel proud of the success in which she is held by Columbus playgoers. The Majestic Burlesquers pleased large houses 2-4. Winchester 13-18. W. W. FROSSER.

KANSAS CITY.

The Auditorium, with its immense seating capacity, could hardly accommodate the large and fashionable audiences that flocked to see Henry Irving and Miss Terry 2-4. The engagement of these stars was originally designed to be the opening attraction of the new Willis Wood, but as that theatre is as yet far from being completed they were compelled to transfer it to the auditorium. Thursday, the opening night, will be the ever reliable Nance Oldfield and, Friday, the season of Ellen Terry as Nance Oldfield and Henry Irving as Mathias in The Bells will for years to come be associated, and although they have been seen here before, the two plays form a combination that is always well liked. Waterloo and Madame Sans Gene drew a good house Friday night's offering. The first proved a very pretty little sketch, but as Sans Gene was the attracting principal play of the evening interest naturally centered in it. For Saturday matinee The Merchant of Venice proved the strongest drawing card of the engagement, the house being packed, beside 117 who stood throughout the performance. Saturday night's bill and pleased another crowded house. This year, as usual, the supporting co. was excellent, even to minor members, each seeming to be especially fitted to the character portrayed. Henry Irving was naturally received with a great deal of interest and received numerous ovations for his excellent work. Others who deserve mention are, C. Aubrey Smith, Arthur Hewlett, James Hearn, and Edith Wynne Matthison. Arthur Hewlett, James Hearn, and Edith Wynne Matthison. Arthur Hewlett, James Hearn, and Edith Wynne Matthison.

Julius De Glee, manager): Myrtle and Harder co. closed two weeks of large business 4. Brandis Dramatic co. opened for week 6 to large business, and continued to crowd; co. good. Plays: "Trapped by Treachery," The Hideaway Hall, The Little Trixie, and The Mistletoe Pearl.——ITEM: M. A. Mossly is here reorganizing the Dixie Stock co.

SAVANNAH.—THEATRE (W. B. Stoddard, manager): Sig. Sisters 6; full house; admirable performance. Viola Allen is in the Palace of the King 8 to large, audiences of season; performance excellent; Adelaide Prince shared honors with star. Madame Nordica 13. Ten Nights in a Barroom 15. The Queen's Evidence (local) 16. The Watch on the Rhine 17, 18. Leon Herrmann 20. Miss Bob White 21. Haverly and Pringle's Minstrels 22.——ITEM: The Liberty Rifle Guard of Honor were present to witness Viola Allen, and Admiral Sebley will hear Madame Nordica.

AUGUSTA.—GRAND OPERA HOUSE (William Schweigert, manager): James O'Neill in Monte Cristo 1: excellent performance; crowded house. Viola Allen, supported by an excellent co., presented in the Palace of the King 6; S. R. O. Madame Lillian Nordica 7 delighted fair audience. Ten Nights in a Barroom 10. Miss Bob White 20.

MACON.—ACADEMY OF MUSIC (J. A. Newcomb, manager): Uncle Josh Spruceby 1; fair business and performance. Naughty Anthony 2 pleased good house. Viola Allen 6. Leon Herrmann 11. Innes' Band 14. Sig. Sisters 15. Elks' Minstrels 17. Miss Bob White 20. Rasco and Holland's Minstrels 22. Captain Jinks 23.

VALDOSTA.—PARK THEATRE (Clinton Griffin, manager): Herald Square Opera co. Dec. 28; performance good; attendance poor. Leon Herrmann 13.——CITY OPERA HOUSE (Arthur Braswell, manager): Railroad Jack Dec. 28; performance poor; packed house. Labadie's Faust 8.

BAINBRIDGE.—OPERA HOUSE (J. P. Brown, manager): Herald Square Opera co. in The Pirates of Penzance and The Village Bride Dec. 31, 1; good performances; poor houses. Hennessy Lavoyle in Other People's Money 2; good performance and house. Jacob and Lowenthal's Under Two Flags 27.

ALBANY.—SALE-DAVIS OPERA HOUSE (A. C. and L. E. Gertatowsky, managers): Naughty Anthony 3 pleased packed house. Maria Doro deserves special mention. Sig Harbor 13. The Boudman 15. The Deemster 20. Sam Edwards 27. Culhane, Chace and Weston's Minstrels 28.

FORT GAINES.—COLEMAN'S HALL (Coleman Brothers, managers): Quaker City Quartette (auspices Fort Gaines Lyceum) Dec. 31; good house; excellent performance.

AMERICUS.—GLOVER'S OPERA HOUSE (Goree and Dudley, managers): Sig Harbor 14. Innes' Band 15.

ATHENS.—NEW OPERA HOUSE (H. J. Rowe, lessee): Leon Herrmann 9.

GRIFFIN.—OLYMPIC THEATRE (E. E. Wolcott, manager): Leon Herrmann 10. Innes' Band 14.

NEWNAN.—REESE OPERA HOUSE (Bowman and Glover, managers): Labadie's Faust 15.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (James A. Finney, owner and manager): Foxx's Ferry 3; good performance; light house. A Romance of Coon Hollow 4; matinee house pleased. The Girl from Maxim's 6. For Her Sake 8. The Wrong Mr. Wright 11. Delly Della Pringle co. 13-15. Diamond Brothers' Minstrels 20. Report of Rentzan 25.

POCATELLO.—AUDITORIUM (Colonel Hansford, manager): Della Pringle co. 1, 2 to S. R. O.; co. pleasing. For Her Sake 8. The Prisoner of Zenda 12.

CALDWELL.—OPERA HOUSE (A. F. Isham, manager): A Romance of Coon Hollow canceled. For Her Sake 10.

WALLACE.—MASONIC TEMPLE (M. J. Flohr, resident manager): At Valley Forge 6.

ILLINOIS.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (George Chatterton, manager): Thelma Dec. 30; fair audience; co. failed to please. Lost in the Desert 31; testimony house pleased. Charles B. Hanford in The Taming of the Shrew 1 to S. R. O.; satisfied; will return. King and Death's Minstrels 2; small audience; performance fair. Nip and Tuck 4; testimony house did not get its money's worth. Slaves of Opium 5 canceled. John Griffith 6. In Old Kentucky 7. The White Slave 8. For Love's Sake 10. Lost in New York 11. A Homespun Heart 12. Florodora 13.——ITEMS: Manager Dick Parvis, of the Grand Hayward co., gave his annual New Year's dinner at one of our best cafes. There were about fifty present, including the co., all of the Chatterton Opera House attaches, and several reporters. All had a delightful time.

LINCOLN.—BROADWAY THEATRE (Caudit and Foley, managers): Joan of the Bar H Ranch pleased good house Dec. 28. Caught in the Web 30; small house; fair performance. Charles B. Hanford and Helen Grantley in The Taming of the Shrew, presented by The Old Guard, 2; large audience pleased. John Griffith and good co. in A King's Rival 4 to small house. The White Slave 7 pleased fair house. Hello, Bill 9. Band Concert (local) 10. For Love's Sake 14. Down Mobile 18. Martin's U. T. C. 22. Nathan Hale 24. East Lynne 27. The Telephone Girl 31.

GALESBURG.—AUDITORIUM (Gardt and Johnson, managers): The Star Boarder 3 pleased large house. Mason and Mason in Rudolph and Adolph 4 pleased good house; Lottie Williams-Salter was especially good. Flints, hypnotists, 6-11 opened to good houses. Slide Tracked 13. East Lynne 14. Florodora 15. Caught in the Web 16. Sporting Life 18. Lost River 20. Von Yonson 21. A Baggage Check 22. St. Matthew's U. T. C. 24. A Runaway Girl 25. Faust 28. Thomas Jefferson 30.

CANTON.—NEW OPERA HOUSE (A. R. Waterman, manager): Mistress Nell Dec. 31; fair business; performance good. A Life's Revenge 1 did not appear, nor did Caught in the Web 2. Tim Murphy in Capital Comedy 4; good business and performance. Slaves 6. Y. M. C. A. recital 13. A Homespun Heart 14. Hello, Bill 20. Next Door 22. Martin's U. T. C. 23. A Baggage Check 25. David Harum 27. The Telephone Girl 28.

ROCK ISLAND.—THEATRE (Chamberlin, Kindt and Co., managers): Murray Comedy co. Dec. 30-4 in Nature's Nobleman, The Red Cross Nurse, The Rich and the Poor, A Convict's Wife, Cinderella, John Martin's Secret, Troubles of a Jealous Woman, and The Black Flag pleased large house. The Star Boarder 6; poor attraction; large house. Thelma 8. Eugenie Blair 9. Harry Webber 10. Roanoke 12.

PARIS.—SHOAFF'S OPERA HOUSE (L. A. G. Shoaff, manager): Brady's Lovers' Lane 2 to very large audience pleased. Barlow Brothers' Minstrels 4; good house and performance. Backman Comedy co. 6 to S. R. O. in A Fatal Wedding; good co. Hello, Bill 15. The American Girl 17. Whitney's Minstrels 20. Peck's Bad Boy 22. For Love's Sake 25. A Wise Member 27. Thelma 31.

FREEPORT.—GRAND OPERA HOUSE (A. G. Knorr, manager): Old Dan Tucker Dec. 28; fair performance. The Little Minister 30. East Lynne 1 to large and pleased audience. Bob Manchester's New York Stars 3; large audience; good performance. Are You a Mason 13. Thelma 15. The Christian 21. A Day and a Night 22. A Poor Relation 24. A Runaway Match 31.

AURORA.—OPERA HOUSE (J. H. Plain, manager): The Gambler's Daughter Dec. 25; large house. Rinaldo's Stock co. 30-4 in Wife for Wife, Sins of the Night, The Electrician, The Veteran, A Man of Mystery, and Dr. Jekyll and Mr. Hyde to very large business; good co. Happy Hooligan 6 turned people away; performance good. Florodora 8. Hello, Bill 14.

JACKSONVILLE.—GRAND OPERA HOUSE (G. M. Luttrell, manager): Charles B. Hanford in The Taming of the Shrew 3; large and pleased audience. Helen Grantley shared honors. The White Slave 6; good performance and business. John Griffith in A King's Rival 7 pleased fair house. Who, What, When Minstrels 21. Nathan Hale 24.

DECATUR.—POWERS' GRAND OPERA HOUSE (J. F. Given, manager): Grace Hayward co. Dec. 30-4 to large attendance in Peaceful Valley, The Creole, L'Aiglon, Carmen, and A Woman's Redemption. Dick Ferris, through illness, was unable to appear 1. In Old Kentucky 6 pleased large house. The White Slave 8. Florodora 11. Down Mobile 13. East Lynne 21.

TAYLORVILLE.—OPERA HOUSE (M. J. Hogan, manager): Two Married Men 3; fair co. and house. Uncle Hen 10; fair co.; light house. Victoria Burlesquers 23; S. R. O. Thelma 30; good performance and house. John Griffith 8. A Homespun Heart 13. Hello, Bill 16. A Miner's Daughter 22. Prince Romero 29.

DANVILLE.—GRAND OPERA HOUSE (A. W. Heinly, manager): John Griffith in A King's Rival 2 canceled. Cousins Clarke in Don Caesar De Bazan 3 to good house. Sam T. Jack's Burlesquers pleased good house 4. Lost in New York 6; packed house. Slide Tracked 9. Gertrude Coghlan 12.

MURPHYSBORO.—OPERA HOUSE (J. J. Friedman, manager): Jacobs and Steinberg co. 6-8 opened in The Senator's Daughter to S. R. O.; excellent performance. Claude and Addie Melnotte gave bright musical specialty. Down Mobile 11. Peck's Bad Boy 13. Fogg's Ferry 20.

CAIRO.—OPERA HOUSE (Bennett and Williamson, managers): Lost River 2; good house; one of the best performances of season. Gertrude Coghlan in Vanity Fair 6. Down Mobile 10. Grace Hayward co. 13-15. Florodora 20. Peck's Bad Boy 24.

CLINTON.—RENNICK OPERA HOUSE (J. C. Callaher, manager): Caught in the Web Dec. 31 pleased fair audience. Yorkes 2; light house; good performance. Hip and Tuck 3; satisfactory co.; good house. East Lynne 6. Barlow Brothers' Minstrels 8.

ALTON.—TEMPLE THEATRE (W. M. Bagnall, manager): Thelma 1 to S. R. O.; fair co. A Homespun Heart 4; fair business; excellent co. Slide Tracked 5; S. R. O. audience pleased. Hip and Tuck 6. For Love's Sake 9.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, manager): Old Dan Tucker Dec. 30 (return) pleased big business.——ITEM: Howard Frey, of the Castle Square Opera co., is home for a short vacation, after a twenty weeks' tour in King Dodo.

SOUTH CHICAGO.—NEW CALUMET THEATRE (John Cassera, manager; J. T. Cannon, business manager): Happy Hooligan 5 to S. R. O.; audience pleased. Peck's Bad Boy 8. The Village Parson 12. Down Mobile 13.

PANA.—NEW GRAND (J. Will Smith, manager): Caught in the Web Dec. 28 to S. R. O.; audience pleased. Thelma 29; large house; co. good. Slide Tracked 6. Lost in New York 10. Down Mobile 14. Martin's U. T. C. co. 17.

QUINCY.—EMPIRE THEATRE (Chamberlin, Harrington and Co., managers): Are You a Mason 1; large audience pleased. A Homespun Heart 3; fair business. A Runaway Girl 6; medium house pleased. The Star Boarder 8. Eugenie Blair 9.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, manager): Lost in the Desert 1 to fair business. Thelma 3; poor performance; medium house. Charles B. Hanford in The Taming of the Shrew 4 delighted good audience.

PONTIAC.—FOLKS' OPERA HOUSE (R. D. Folks, manager): La Salle-Peru and Streator vs. Princeton and Pontiac, debate, Dec. 20, packed house. Lost in New York 2; S. R. O.; good performance. Harlow's Minstrels 10. A Bunch of Keys 15.

MONMOUTH.—PATTEE OPERA HOUSE (H. B. Webster, manager): Wood's Minstrels 1; small house; poor performance. The Star Boarder 6; large business; fair co. Royal Italian Band 7; good house delighted. Thelma 8. A Baggage Check 21.

STREATOR.—PLUMB OPERA HOUSE (J. B. Williams, manager): Caught in the Web 1; mediocre performance; capacity of house. Lost in New York pleased good house 4. A Bunch of Keys 14.

SPRING VALLEY.—REIMER OPERA HOUSE (J. J. Kelly, manager): Lost in New York 5; good performance and business. A Homespun Heart 20. A Baggage Check 28.

OLNEY.—HYATT'S OPERA HOUSE (A. Horrall, manager): Slide Tracked Dec. 31; good business and performance. Down Mobile 9. Two Merry Tramps 29.

OTTAWA.—FARRELL'S THEATRE (T. B. Farrell, manager): Knobs o' Tennessee 1 to fair business. Lost in New York 3; medium business. Slide Tracked 11.

KEWANEE.—McCLURE'S OPERA HOUSE (Thomas McClure, manager): East Lynne 1 to S. R. O. Y. M. C. A. 8. Thelma 11. Slide Tracked 14. The Wall Street Broker 17.

PRINCETON.—APOLLO OPERA HOUSE (Thomas B. Henderson, manager): Y. M. C. A. Y. Thelma 10. Slide Tracked 13. A Wise Guy 20. Y. M. C. A. 28.

MORRISON.—AUDITORIUM (Lewis and Skelly, managers): Wilbur Opera co. Dec. 30, 31; good house and performance. Old Dan Tucker 8; fair house. Harry Shannon co. 13-15.

MOLINE.—WAGNER OPERA HOUSE (R. H. Taylor, manager): The Star Boarder 2 and William Owen in Romeo and Juliet 1 to fair business.

JOLIET.—THEATRE (William H. Hulehinet, manager): The Little Minister 3 to capacity; performance good. Happy Hooligan 7. Florodora 9.

LA SALLE.—ZIMMERMANN OPERA HOUSE (H. C. Zimmerman, manager): Rudolph and Adolph 3 pleased good house. Hello, Bill 12.

MARENGO.—OPERA HOUSE (H. D. Patrick, manager): Wood's People's Players 9-11. Thelma 13. A Runaway Match 23.

ROCKFORD.—GRAND OPERA HOUSE (T. J. Hawks, manager): Flints, hypnotists, amused crowded houses Dec. 30-4.

GALENA.—OPERA HOUSE (Charles Shearer, manager): Dark.

MATTOON.—THEATRE (Charles Hague, manager): Slide Tracked 4 pleased good house.

BUSHNELL.—OPERA HOUSE (George C. Klein, manager): Thelma 7; good house and co.

INDIANA.

MARION.—THE INDIANA (R. L. Kinneman, manager): Alice Archer in Joan of the Bar H Ranch 1; fair support; Alice Archer good, and ably assisted by Randolph Rogers, Albert Lane, and J. Duke Jaxon, James Manley, and Edward Craven. Barbara Fritchie 2; well balanced co.; immense audience; Frances Canat was a favorite; Judith Bowman, Jessie Charron, Richard G. Williams, George W. Mitchell, T. J. Quinn, Henry Miller, and J. H. Hamilton also deserve mention. One of the best attractions of season was that of Sarah Cowell Le Moyne in The First Duchess of Marlborough 7; a large audience that was pleased; generous in its appreciation repeated the co.; Miss Le Moyne was obliged to respond to three and four curtain calls after each act; Harold Russell, Joseph Wilkes, Frederic Paulding, Mary Barker, and Nora O'Brien were excellent. The Brixton Burglary 8. Arizona 10. White's Fast 17. Dunne and Bennett co. (Y. M. C. A. Course) 22.——THE GRAND (R. L. Kinneman, manager): Uncle Hen 3 to big patronage; co. fair. The American Girl 4; house packed; co. exceptionally good; George W. Hall, Harry Hamill, Frank La Rue, Nell Barrett, Olive North, Mae Phelps, and Abbe Johnson deserve mention; the children, Gracie Russell and Daisy Stamps, were the immediate favorites. Liquid Air Lecture 7 was largely patronized. For Her Sake 9. Two Little Vagrants 12. Utopians Burlesquers 13, 14.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers, manager): Barbara Fritchie Dec. 31; fair house pleased. Frances Canat deserves mention. King Dodo to S. R. O. Charles W. Mayer, Maurice Darcy, Robert Lett, William Coulter, Marie St. John, Belle D'Arcy, Edith Hutchins and Ruth Peebles were good; costumes particularly bright and attractive. The Wrong Mr. Wright 4; fair house pleased. John Allison, J. Newton Drew, Lyman Wheeler, H. G. Hockey, Vets Henderson, Maud Allison, and Florence Marion won favor. Sarah Cowell Le Moyne 8. The Christian 10.——AUDITORIUM (Harry G. Sommers, manager): Howard-Dorset co. 30-4 pleased good houses. Ottumwa Male Quartette 7. Geo Vadie 8. Ernest Gamble Concert co. 24.——ITEMS: The Northwestern University Glee, Mandolin and Banjo Club made a very poor impression at Goshen 2, and consequently their engagement here at the Auditorium August 3 was canceled by Manager Pickering.——A vaudeville performance was given at Turner Hall 5. The bill included Professor Phillion, the Burnese Midgets, and the Willards.

LOGANSPORT.—DOWLING'S OPERA HOUSE (John E. Dowling, manager): Lovers' Lane Dec. 30; crowded house; excellent production; Charles Mackie, Louise Randolph, Millie James, Nina Preeth, and Mrs. W. A. Rands scored successes. John Allison and capable co. in The Wrong Mr. Wright 1 to good house. A Runaway Girl 3 to capacity; audience pleased. Arthur Dunn and Clara Belle Jerome shared honors. Margaret Bland, as understudy, scored a success in title-part. Others deserving mention are Bessie Kirby, Harriette Sheldon, Henry Leone, and Louis J. Mintz. Two Little Vagrants 6. In Old Kentucky 8. Cousins Clarke 10. Utopian Burlesquers 13. The Telephone Girl 17. Barbara Fritchie 20. For Love's Sake 22. The Deemster 24. Thoroughbreds Burlesquers 27.

ANDERSON.—GRAND OPERA HOUSE (Dickson and Mustard, managers): Keller Dec. 19; excellent performance; good business. Lost in New York 28 satisfied S. R. O. audiences. Lovers' Lane 29; excellent performance; big business. The American Girl 1; good performances; big business. Midnight in Chinatown 2; fair performance; good business. Brothers Boyer in Next Door 4; good performance and house. The Brixton Burglary 6; excellent performance; good business; Nellie Butler made hit. Two Little Vagrants 8; good co.; big business. Amalia Mora 9. Joan of the Bar Z Ranch 10. The Christian 13. Eugenie Blair 16. Arizona 17.——ITEM: W. O. Edmunds, manager of Midnight in Chinatown, closed the season of that co. 4, and will open with a new play, called Pike County, in February.

DUNKIRK.—TODD THEATRE (Charles W. Todd, manager): Midnight in Chinatown 1 to fair business. The Missouri Girl 4 delighted packed house; Fred and Sadie Raymond deserve mention. Boyer Brothers in Next Door 7; good business; fair performance. John C. Manning, pianist, 12. The Land o' Cotton 13. A Runaway Match 19. Flanigan's Ball 23.——ITEM: S. S. Underwood, of this place, will join Arthur J. Wood's All a Mistake co. 6 as advance agent.

EVANSVILLE.—GRAND (C. J. Scholz, manager): Howard Kyle in Nathan Hale 1; one of the most pleasing performances of season; splendid business. Lost River 4; small house; performance poor. Grace Hayward co. opened for week 6 in Slaves of Russia to packed house. Rose Coghlan 13. Near the Throne 18. ——PEOPLE'S (C. J. Scholz, manager): Down Mobile drew well 5. A Run on the Bank 12. A Honolulu Coon 18. The Missouri Girl 19.

HARTFORD CITY.—VAN CLEVE THEATRE (W. L. Van Cleve, manager): Boyer Brothers in Next Door 3 pleased large audience. Alvin Joslin 8; good business; performance fair. Uncle Hen 8. Two Little Vagrants 10. The Burnese Midgets 13-15. Knobs o' Tennessee 16. The Heart of Chicago 18. White's Fast 21. Salisbury Orchestra 22. Flanigan's Ball 23. Down and Up 25.

CAMBRIDGE CITY.—MAIN STREET OPERA HOUSE (M. L. Bowmaster, manager): The Missouri Girl 7; excellent performance; S. R. O. Hyperion Stock co. 9-11. The kinetoscope 16. A Runaway Town 17. Fab. 5.——MASONIC OPERA HOUSE (Col. Wheeler, manager): Dark.——ITEM: The Masonic Opera House, fresh from the hands of decorators, is now very attractive.

FRANKFORT.—COLUMBIA THEATRE (J. J. Austin, manager): Alice Archer in Joan of the Bar Z Ranch Dec. 31; fair business; good performance. A Runaway Girl 2; crowded house; excellent production. Lovers' Lane 3; fine performance; large and appreciative audience. Week, Magician 13, Utopians Burlesquers 18. The Telephone Girl 20. Down and Up 24.

VALPARAISO.—MEMORIAL OPERA HOUSE (A. F. Matthesen, manager): N. W. Mandolin, Banjo and Glee Club Dec. 30; good house; poor entertainment. Peck's Bad Boy 4; S. R. O. audience pleased. Rose Melville and Evangeline co. (lecture course) 5; good house; fine performance. Caught in the Web 30. A Wise Guy 31. A Day and a Night 27.

TERRE HAUTE.—GRAND OPERA HOUSE (T. W. Barhydt, Jr., manager): Lovers' Lane 1 to large house. Two Little Vagrants 2; fair business. A Runaway Girl, with Arthur Dunn, to good business 4. Tim Murphy in A Capitol Comedy 6 pleased good audience. Creston Clarke gave an excellent performance of Don Caesar De Bazan 7.

TIPTON.—KLYLEA THEATRE (Maxwell and Innis, managers): Prall's Shining Stars 4 failed to please small house. The American Girl 7, 8; excellent performances; large audiences. Flanigan's Ball 17. Mamma's New Husband 18 canceled. Down and Up 23.

LA PORTE.—HALL'S OPERA HOUSE (Wilbur J. Hall, manager): Peck's Bad Boy 1; good house; performance fair. Salisbury Orchestra (Catholic Benefit) 13. High Rollers Burlesquers 15. The King of the Opium Ring 18. Caught in the Web 21. A Day and a Night 28.

MADISON.—GRAND OPERA HOUSE (Graham and Shenk, managers): Payton Sisters' Comedy co. in Utah, The Senator's Daughter, and Under Two Flags 6-8 to largest houses in history of house; co. excellent. Senior Payton received an ovation. Alvin Joslin 11.

ANGOLA.—CROXTON OPERA HOUSE (P. A. Croxton, manager): Patricola Concert co. Dec. 15; packed house; excellent concert. Heath's Peck's Bad Boy 30; fair co.; good audience. Angola Military Band concert 10. White's Faust 15. Hahn-Parks Quintette (lecture course) 21.

WASHINGTON.—OPERA HOUSE (Horrall Brothers, managers): Barlow Brothers' Minstrels 2 pleased good audience. Down Mobile 8. John Griffith 11. Father Kelly, lecturer, 15. Payton Sisters' Comedy co. 16-18. The Span of Life 24. A Homespun Heart 27. Pudd'nhead Wilson 30.

ALEXANDRIA.—OPERA HOUSE (Otto and Manlove, managers): Howard Gould in Brother Officers Dec. 31 to large and appreciative audience. Alvin Joslin 2 to deservedly small house. Hello, Bill 4; fair house and performance. For Her Sake 7. Two Little Vagrants 9. Next Door 11.

PORTLAND.—AUDITORIUM (Andrews and Littell, managers): The American Girl 2; first-class performance; good business. Alvin Joslin 7 to large but dissatisfied audience. Flanigan's Ball 24. Down and Up 31.

UNION CITY.—UNION GRAND THEATRE (S. J. Fisher, manager): Dickson and Mustard's Humpty Dumpty pleased large house Dec. 31. For Her Sake 6 delighted fair audience. Jess of the Bar Z Ranch 11. Knobs o' Tennessee 16.

ROCKVILLE.—OPERA HOUSE (Theodore F. Gaebler, manager): Two Little Vagrants 3 pleased fair house. The American Girl 10. A Wise Guy 30.——CARLISLE HALL (Carlisle Brothers, managers): Local 1.

VINCENNES.—McJIMSEY'S THEATRE (Frank Green, manager): Two Little Vagrants 1 to packed house. An Athletic Carnival, under local management, drew well 6. Bronson co. 13-15. Next Door 16. Amalia Mora 17.

LAFAYETTE.—GRAND OPERA HOUSE (Max Bece, manager): Sam T. Jack's Burlesquers 2 to fair business. Hardy Comedy Le Moyne in The First Duchess of Marlboro 6 drew well and pleased. In Old Kentucky 8. Amalia Mora 10.

AUBURN.—BENNET'S OPERA HOUSE (J. G. Henry, manager): Alvin Joslin Dec. 30; large house; co. good. M. C. McClary (lecture course) 31; good house. The Country Merchant 1 failed to appear. Flanigan's Ball 9. Parker Concert co. (lecture course) 14.

RUSHVILLE.—CITY OPERA HOUSE (Cole and Wolverton, managers): Hello, Bill 3; good audience; fair performance. White's Faust 6; excellent house; performance good. The Heart of Chicago 13.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, manager): White's Faust 2 to large and appreciative audience. The Missouri Girl 8. Elks' Minstrels 16. J. H. Stoddart 22. A Homespun Heart 23.

NEW CASTLE.—ALCAZAR OPERA HOUSE (B. F. Brown, manager): Midnight in Chinatown 4; fair house; performance pleasing. The Missouri Girl 6 to large and pleased audience. Faust 8.

ELWOOD.—OPERA HOUSE (J. A. Eppert, manager): Van Dyke and Eaton co. Dec. 30-4 to S. R. O. first two nights; crowded house rest of week; good co. Down and Up 6. Next Door 8. White's Faust 11.

GOSHEN.—IRWIN OPERA HOUSE (F. J. Irwin, manager): The Brixton Burglary 3; excellent performance; poor business. W. J. Ferguson won the honors. The Christian 11.

PLYMOUTH.—CENTENNIAL OPERA HOUSE (J. C. Corbin, manager): Down and Up 4; light house. The Deemster 14. Where the Laugh Comes In 21. The Wall Street Broker 28.

DECATUR.—DOSSE'S OPERA HOUSE (J. W. Dosse, proprietor): The American Girl 6; crowded house pleased. Uncle Hen 9. Flanigan's Ball 12. A Booming Town 17.

PERU.—PAVILION (Charles W. Sweeney, manager): Frank Adams in Uncle Hen 4; fair business. Next Door 8. White's Faust 12.

HUNTINGTON.—OPERA HOUSE (Ed Harter, manager): Uncle Hen 7; good business; poor performance. Liquid Air Lecture 8.

INDIAN TERRITORY.

SOUTH M'ALESTER.—LANGSDALE OPERA HOUSE (L. E. Garnett, manager): Who, What, When Minstrels Dec. 28; good performance; full house. A Barrel of Money Jan. 28.

LEHIGH.—BIJOU THEATRE (Bozo Williams, manager): Miss Harvey from Jersey 9-11. A Barrel of Money 17. A South American Belle 22. My Friend from Arkansas 23.

IOWA.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (R. O. Ellsworth, manager): Al. W. Martin's U. T. C. 1; matinee business light; good at night; best performance of the play ever seen here. Rudolph and Adolph 9. Charles B. Hanford 13. Dr. Robert Nourse (Ellsworth College course) 17. Morrison's Faust 21. Devil's Auction 23.——ITEMS: Miss Nellson, of The Pride of Jaquico co., scored a success in the leading female role 2, being called upon suddenly to play the part on account of the resignation of Katherine Earle on account of ill health.——The West receives with much regret the announcement that Colonel William F. Cody will retire from the show business at the close of the coming season, to retire to his ranch in Wyoming.——Ellery's Royal Italian Band, that is now playing the Northwestern circuits, has closed a contract for a season of eight weeks at Lake Harriet, Minn., beginning June 14.——A Night in Bohemia was given by local talent under auspices of the Marshalltown Elks 6, the proceeds being devoted to local charity.——Tom P. Burke, an Iowa boy, who is now leader of the Chicago Marine Band, has just invented a telescope by which the moon looks to be eight miles from the earth instead of forty, as seen through other telescopes. The invention is the result of nine years' study and experiment. All of which is respectfully dedicated to "Biff" Hall.——Forty-five girls from the Iowa Industrial School have organized an orchestra and have been supplied with instruments and uniforms by the State. The first public appearance of the organization will be at the State Fair this year.——The Princess Chic co. promises to become the Princess of Chicago out West, where the business constrne the word Chic to be an abbreviation of the name of the city where "Biff" Hall hibernates.——Mr. and Mrs. Tim Murphy (Dorothy Sherrod) were entertained at New Year's dinner by Mr. and Mrs. Gibbons, of Des Moines.——Mrs. W. H. Corson, wife of the landlord of the Cataract House, at Sioux Falls, died last month. She was known to many of the profession.——Charles Bruce has succeeded Will Allison as stage-manager at the Metropolitan, Mr. Allison joining For Love's Sake as stage carpenter.——The Cowboy and the Lady co. recently shared in a novel experience on the coast, being sand bound for twenty-four hours while en route, the sand in places covering the track to the depth of fourteen inches. The storm is said to have been the worst known in that section in years.——The Ames Opera House has been made fire proof by orders of the City Council, and will be reopened under the management of Davis and Coffin. F. E. FOSTER.

FORT DODGE.—MIDLAND OPERA HOUSE (S. T. Meservey, manager): Mason and Mason in Rudolph and Adolph Dec. 26; large house pleased. Tim Murphy in A Capitol Comedy (return) 31; good house; play and star received enthusiastic reception. Daniel Frawley co. 1 canceled. The Pride of Jaquico 4; big house satisfied. Katherine Erle, the leading woman, resigned her position at eight o'clock and refused to go on, necessitating an entire readjustment of the cast. Frances Neilson, her understudy, played the part without rehearsal, and won much applause. Leo Townsend, manager of the co., was so elated over Miss Neilson's success that she will play the role in the future. A Thoroughbred Tramp 8. William Owen 10. Liquid Air Lecture 13. Charles B. Hanford 14.——ITEMS: Manager Meservey leaves next week for Des Moines, where he will remain during the Winter as a member of the State Legislature.——The old Pavilion Opera House has been closed for good. The owners of the property are negotiating for the sale of all the chairs and fixtures to Z. W. Thomas, of this place, who has just erected a theatre at Callender, Iowa.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): The Princess Chic Dec. 31; good performance; big business. Tim Murphy in A Capitol Comedy 1; good performances and business. Kathryn Kidder in Molly Pitcher 2; good performance; poor business. Haverly's Minstrels 3; poor performance and business. The Pride of Jaquico 4; fair performance; poor business. J. H. Stoddart 8. A Runaway Girl 10. Rudolph and Adolph 11. The Strollers 13. Josef Hofman 28.——GRAND OPERA HOUSE (William Foster, manager): The Man from Mexico 30-1; fair performances and business. A Homespun Heart 2-4; fair performances and business. Marine's U. T. C. 6-8. A Thoroughbred Tramp 10, 11. Nip and Tuck 13-15. A Day and a Night 16. Morrison's Faust 17, 18.——AUDITORIUM (William Foster, manager): Florodora 1; good performances; enormous business. Swain's Nashville Students 9. Ellery's Royal Italian Band 10-12.——WONDERLAND THEATRE (F. L. Shelters, manager): Shelters' Stock co. in Out in Idaho and Mable Heath 30-4; fair business; same co. 6-11.

ELDORA.—WISNER OPERA HOUSE (John C. Crockett, manager): William Owen in Romeo and Juliet 3; large audience pleased. The star, J. W. McConnell, and Camilla Reynolds deserve special mention. A Thoroughbred Tramp 21 canceled. Blind Boone Concert co. 29. Inter-State Grand Concert co. Feb. 3.——ITEMS: Manager John C. Crockett is at Des Moines managing his campaign as candidate for clerk of the House of Representatives.——A special excursion train was run on the Iowa Central Railroad from Hampton to Albert Lea, Minn., to permit a number of Hampton admirers of Andrew Robson to witness his performance of Richard Carvel at the latter place.——Extensive improvements are being made on the Wisner Opera House, necessitating the canceling of all dates until the end of the month.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, manager): The Little Minister 1; good performance and house. Gus Hill's Vaudeville 2; first-class performance to capacity. Royal Italian Band 3 highly pleased. Florodora 4 pleased capacity audience. J. H. Stoddart in The Bonnie Briar Bush 6; fair house; excellent performance; Reuben Fax, as Posty, was a good second to Mr. Stoddart. Eugenie Blair 8. The Strollers 9. Are You a Mason 10. Charles B. Hanford 11. Kinodrome pictures 14-16. A Thoroughbred Tramp 20. A Runaway Girl 21. Lost River 23. Slide Tracked 25. The Burgomaster 27.——CASINO: Dark.——STOUT AUDITORIUM (Y. M. C. A., owners and managers): De Witt Palmer 10. Father Francis C. Kelly 27.——TURNER HALL: Dark.

CLINTON.—ECONOMIC THEATRE (Busby Brothers, managers): Andrew Robson in Richard Carvel 3 deserved better business. Ruth Berkeley and Mabel Wright divided honors with star. Florodora 3 did good business. Maude Lambert, Charles H. Bowers, Grace Dudley, and F. H. Ryley scored. The double sextette made usual hit. Old Dan Tucker 4 amused fair audience. Howard-Dorset co. 6-9 pleased large audiences; specialties good. Plays: The Plunger, The Country Girl, Lynwood, A Winning Hand, and Kenoka. The Strollers 10. Are You a Mason 11. Kinodrome pictures 13-15. A Thoroughbred Tramp 18. A Day and a Night 21. A Runaway Girl 22. Sporting Life 24. The Burgomaster 28.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., managers): Mason and Mason in Rudolph and Adolph 1 to excellent business; satisfactory performance. Are You a Mason 2. Slave Queen 3.——STRAUSS'S OPERA HOUSE (George Hinkins, manager): Dark.——ITEM: Manager Weber spent the week of Dec. 30 in St. Paul.

ALGONA.—CALL OPERA HOUSE (J. W. Wadsworth, manager): Olaf Kruer (lecture course) gave lecture on "Alaska" 6 to very large and highly pleased audience. The Four Mr. Hall's 10. The Silver Queen 20.——ITEM: Manager Wadsworth had the sad misfortune of losing his wife, whose death occurred 8.

BOONE.—ARION OPERA HOUSE (S. R. Wing, manager): Lillian Mortimer Dec. 30-1 to good business. Haverly's Minstrels 2; good business. William Owen in Romeo and Juliet 4 to the largest audience in the history of the house. A Thoroughbred Tramp 6. Rudolph and Adolph 10.

OSKALOOSA.—MASONIC OPERA HOUSE (H. M. Fritz, manager): Mason and Mason in Rudolph and Adolph 7 to fair business. Martin's U. T. C. 8. A Baggage Check 11. Ten Nights in a Barroom 14. A Poor Relation 17. Pope's Baby 20. Hello, Bill 22. Under Two Flags 27. A Thoroughbred Tramp 28.

WEBSTER CITY.—WILSON'S OPERA HOUSE (F. W. Horne, manager): Bunger Prince Opera co. Dec. 31, 1; good houses and co. William Owen in Romeo and Juliet 6; William Owen as Romeo and Miss Reynolds as Juliet, deserve special mention, also J. W. McConnell. Charles B. Hanford 17. Gertrude Coghlan 24-26.

GRINNELL.—PRESTON'S OPERA HOUSE (Gurney Preston, manager): Rentz's Burlesquers 6.——NEW COLONIAL THEATRE (Lampson and Lockwood, managers): House will open to-day (Jan. 18). The decorators are at work and the seats will soon be placed.

CENTERVILLE.—ARMORY OPERA HOUSE (Payton and Swearingen, managers): The Man from Maine 2 pleased good house. A Wise Member 14. Doty's Faust 16. Hungarian Orchestra (Lecture Course) 22. William Owen 24. Under Two Flags 28.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, manager): Field-Island Wilson 1 pleased full house. Martin's U. T. C. 2 to good business. Are You a Mason 7 pleased full house. Old Dan Tucker 10. Chicago Symphony Orchestra 12. Devil's Auction 28.

SPENCER.—GRAND OPERA HOUSE (Dr. G. W. Crawford, manager): The Poor Mr. Rich 2; newest performance ever given here. A Thoroughbred Tramp 3. Remember the Maine 14. A True Kentuckian 17. Ten Nights in a Barroom 20.

KEOKUK.—OPERA HOUSE (Chamberlin, Harrington and Co., managers): A Homespun Heart 31; fair business; Kathryn Kidder in Molly Pitcher 4; good and pleased audience. The Star Boarder 7. Hip and Tuck 8. Eugenie Blair 11.

ATLANTIC.—OPERA HOUSE (C. P. Hubbard, manager): A Homespun Heart 1; large audience pleased. The Denver Express 8. Gabriel's Minstrels 14. Charles B. Hanford 15. Butterfield's Under Two Flags 20. William Owen Feb. 7.

KEOKUQUA.—UNION OPERA HOUS

audiences. Messrs. Davis, Tracy, Rith, Walker (J. C. and Bert), the Misses Clair, Jones, Cameron, Kibble, and little Myrtle were the male players, with a male and female quartette, specialties and some unusually pretty transformation scenery as accessories. Gertrude Coghlan in Vanity Fair 1. Secret Service 2; excellent performances; fair house. Frances McAllister, Blanche Douglass, Lilly Brandon, Frances Hamilton, Richard and Harrington Reynolds were the best of an evenly good cast. A Wise Member 3 to big business; Laura Evans, a Tenpin girl, was the center of interest, and a pleasant surprise to many. Next to Miss Hart, and a pleasant surprise to many. Next to Miss Evans, Charles Harris, Hal Powell, Maude Harris, Evans, Charles Harris, Hal Powell, Maude Harris, Yeamans & Conroy Portello were the favorites. Yeamans & closed the week to two very large houses and amused all. Knute Erickson, Gertrude Coghlan, and Beatrice Norman deserve special mention. The specialties of Mr. Erickson, Belle Gold, Miss Norton, and the Leatherman's Quartette were well received. Pope's Baby 6. Richards and Pringle's Minstrels 7. The Man from Mexico 8. William Collier 9.

THOMAS E. HYATT.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, manager): A Poor Relation Dec. 30; good performance; fair house. Frawley co. in Secret Service 31; fine performance; small house. A Wise Member 1; large and co. fair. Way Down East 2. A Run for Her Money 17.——ITEMS: Benjamin Howard took Daniel Frawley's place in the Frawley co. at Denver and is playing Captain Thorne in Secret Service, while Mr. Frawley is in New York.—Blanche Douglass, understudy for Mary Van Buren, is filling her role while the latter is in New York.—Mr. Frawley and Miss Van Buren will rejoin the co. at Minneapolis 6.

PARSONS.—EDWARDS OPERA HOUSE (Herbert Graves, manager): Two Merry Tramps Dec. 26; excellent performance to S. R. O.; Who Wins, When Minstrels 2; fine performance; good house. Saddler-Maltby 3; fine performance; small house. Sapho 4. Pope's Paige co. 6-11. Ward and Wade Minstrels 13. Pope's Baby 15. Madison Square Theatre co. 16-18. The Ruby 15. Madison Square Theatre co. 16-18. The Henry Murder 20. Nashville Students 24. Courtney-Star Reorder 29. Rambler 31.

MORGAN.—OPERA HOUSE (Mrs. Mary Morgan): Heart of Morgan in East Lynne 27. A Homespun Heart 28. Mighty Anthony 3. When We Were Twenty-One 6.——ITEM: Ed. Brannan, who has for many years represented different circuses as advance agent, and who lives here, has signed with the Sheldon-Paige co. as advance agent for the rest of this season.

LEAVENWORTH.—CRAWFORD OPERA HOUSE (Maurice Cunningham, manager): The Strickland Sisters in For Love's Sake 1; fair house; pleased. Sisters in For Love's Sake 1; fair house; pleased. Sisters in For Love's Sake 1; fair house; performance good. Pope's Baby 3 pleased large house; performance good. Frawley co. 6; good house and performance. Stetson's U. T. C. 8; good house and performance.

GREAT BEND.—WILNER'S OPERA HOUSE (G. F. Lewis, manager): Boston Mail Opera co. Dec. 31; fair performance; large audience. A Wise Woman 13. The Ride to Ruby 24.

STERLING.—MOORE'S OPERA HOUSE (George A. Moore, manager): Minstrels and Pringle's Minstrels Dec. 31; good audience pleased.

GIRARD.—SOLLITT'S OPERA HOUSE (Phillips Sollitt, manager): Rose Hamlin Dec. 31; crowded house pleased. Wm. West, When Minstrels 4.

ARKANSAS CITY.—FIFTH AVENUE OPERA HOUSE (A. H. Doane, manager): Ride De Tourney 28. A Merry Chase 29. Rip and Trilt 31.

KENTUCKY.

PADUCAH.—THE KENTUCKY (Jones E. Rogers, manager): Way Down East drew record fair business 30; excellent production; performance good. Al. Field's minstrels 31; good performance; small house. Fred Niblo, as Abel Black, and Hunt Gosper, as Uncle Hezekiah, deserve credit. Last night, Lost Paradise; good house; fair. Gibson, Shiffi Parker, and Hunt Gosper, as Uncle Hezekiah, deserve credit. Last night, Lost Paradise; good house; fair. Gibson, Shiffi Parker, and Hunt Gosper were the best of an excellent company. Changed to New York 2; attendance moderate; performance good. Gertrude Coghlan 7. A Run for Her Money 8. The Ruby 9. Rambler 10. Pope's Baby 11. Stetson's U. T. C. 13. Hoyt's Wives 14. Nashville Students 15. The Golden Girl 16. Field's Minstrels 17. Peck's Bad Boy 18. Fiske-Mansfield Wilson 20.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): Blue Grass Carnival Dec. 30; performance and business good. Rose Melville 6; fair performance; audience. Rose Melville 6; fair performance; audience. Rose Melville 6; fair performance; audience

21, 22 played large houses. The Gaskell's Daughter opened 23-25 to very large house; performances fair. At Valley Forge 20-1 to good business. Prisoners and Gentlemen to Monticello 17, 18. G. A. R. Comic 17. Jefferson De Angelis 12, 13. Quo Vadis 14, 15. The Prisoner of Zenda and Report of Montana 16-18.——MAGUIRE'S GRAND OPERA HOUSE (John Maguire, manager): Lindsay Stock co. in The Lottery of Life and My Partner 22-28; business light; co. weak. Human Hearts 13-14.——SUTTON'S PARK THEATRE (Dick P. Sutton, manager): Frohsinn Imperial Stock co. in My Uncle from Japan 22; co. poor. Maloney's Wedding Day 1-8. Diamond Brothers' Minstrels 9-15. Perry's U. T. C. 16-21.——ITEMS: Five hundred and forty dollars easily were distributed to the Associated Charities, the Western Union messenger boys, paper carriers and newsboys by Manager Sutton at the New Grand 26, 27.—At Maguire's Grand, toys, etc., were distributed to the children as they passed out from the matinee 26.—Mrs. Dick P. Sutton has so far recovered at St. John's Hospital as to be able to sit up.

HELENA.—THEATRE (F. W. Agnis, manager): The Convict's Daughter Dec. 17; fair business and co. William Collier in On the Quiet 20; big house; excellent performance. The Runaway 21; good performance; big house. Maloney's Wedding Day 1. At Valley Forge 4; good co.; fair business. Diamond Brothers' Minstrels 7. Quo Vadis 12. Jefferson De Angelis 14. Human Hearts 17. Report of Montana 21.

GREAT FALLS.—GRAND OPERA HOUSE (Feary and Buellingame, managers): The Village Parson Dec. 25; fair co. and house. Maloney's Wedding Day 31 and At Valley Forge 3; fair cos. and houses. Diamond Brothers' Minstrels 4. Quo Vadis 12. Human Hearts 18. Report of Montana 20. U. T. C. 24.

BILLINGS.—OPERA HOUSE (A. L. Babcock, manager): At Valley Forge Dec. 27 to good and pleased audience. The Convict's Daughter 1 pleased fair audience.

ANACONDA.—THEATRE MARGARET (H. F. Collins, manager): At Valley Forge 2; fair co.; good business.

MISSOULA.—UNION OPERA HOUSE (A. H. Hartley, manager): Maloney's Wedding Day Dec. 27; fair co.; good houses. Jefferson De Angelis 10.

NEBRASKA.

LINCOLN.—THE OLIVER (Behrens and Crawford, managers): Flora Dora Dec. 31; packed house; majority of audience favorably impressed; receipts, $1,700; third largest in the history of the Oliver. The Pride of Jasmico 1; fair house; excellent performance; strong impression made by Suzanne Halpern as the gypsy girl. Wallace Worsley and David Landau deserve mention. Papa's Baby 2; slim house; fair performance. Waverly's Minstrels 6; good house and performance. George Wilson was a host in himself. A Lion's Heart 8. William Collier 11. Thomas Jefferson 14. A Day and a Night 15. The Strollers 17. The Burgomaster 20. Devil's Auction 21.——THE FUNKE (Behrens and Crawford, managers): Alvin Joslin 31; good attendance. Gideon's Minstrels 1-4; crowded houses pleased. Falls and Veronee Stock co. 6-11 opened in A Nutmeg Match to crowded house. Lillian and Gertrude Stanley deserve mention. Ferris Comedians 12-18. Stetson's U. T. C. 20, 21. J. K. Toole 24, 25. The Flints, hypnotists, 27-31.——ITEMS: Manager J. C. Shepherd, of the Nebraska State "Journal" and "Evening News," invited the newsboys of both papers to the performance of A Nutmeg Match.—Our best local musical forces are rehearsing The Chimes of Normandy for an early production at the Oliver.

FAIRBURY.—NEW OPERA HOUSE (Simpkins and Gregory, managers): The Eleventh Hour Dec. 10; good performance and business. The Woman in Black 11 failed to appear. Boston Ideal Opera co. 16, 17 in The Pretty Persian and The Mikado pleased good houses. Where the Laugh Comes In 22. Knobs o' Tennessee 23. Alvin Joslin 27, and The Doomster 31, all canceled. Georgia Troubadours 2; fair performance; poor business. Thelma 24. A Romance of Coon Hollow 28.——STEELE'S OPERA HOUSE (Bert Gratas, manager): Four hundred and forty dollars easily were distributed to the Associated Charities, the Western Union messenger boys, paper carriers and newsboys by Manager Sutton at the New Grand 26, 27.—At Maguire's Grand, toys, etc., were distributed to the children as they passed out from the matinee 26.—Mrs. Dick P. Sutton has so far recovered at St. John's Hospital as to be able to sit up.

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GREAT FALLS.—GRAND OPERA HOUSE (Feary and Buellingame, managers): The Village Parson Dec. 25; fair co. and house. Maloney's Wedding Day 31 and At Valley Forge 3; fair cos. and houses. Diamond Brothers' Minstrels 4. Quo Vadis 12. Human Hearts 18. Report of Montana 20. U. T. C. 24.

BILLINGS.—OPERA HOUSE (A. L. Babcock, manager): At Valley Forge Dec. 27 to good and pleased audience. The Convict's Daughter 1 pleased fair audience.

ANACONDA.—THEATRE MARGARET (H. F. Collins, manager): At Valley Forge 2; fair co.; good business.

MISSOULA.—UNION OPERA HOUSE (A. H. Hartley, manager): Maloney's Wedding Day Dec. 27; fair co.; good houses. Jefferson De Angelis 10.

NEBRASKA.

LINCOLN.—THE OLIVER (Behrens and Crawford, managers): Florodora Dec. 31; packed house; majority of audience favorably impressed; receipts, $1,700; third largest in the history of the Oliver. The Pride of Jasmico 1; fair house; excellent performance; strong impression made by Suzanne Halpern as the gypsy girl. Wallace Worsley and David Landau deserve mention. Papa's Baby 2; slim house; fair performance. Waverly's Minstrels 6; good house and performance. George Wilson was a host in himself. A Lion's Heart 8. William Collier 11. Thomas Jefferson 14. A Day and a Night 15. The Strollers 17. The Burgomaster 20. Devil's Auction 21.——THE FUNKE (Behrens and Crawford, managers): Alvin Joslin 31; good attendance. Gideon's Minstrels 1-4; crowded houses pleased. Falls and Veronee Stock co. 6-11 opened in A Nutmeg Match to crowded house. Lillian and Gertrude Stanley deserve mention. Ferris Comedians 12-18. Stetson's U. T. C. 20, 21. J. K. Toole 24, 25. The Flints, hypnotists, 27-31.——ITEMS: Manager J. C. Shepherd, of the Nebraska State "Journal" and "Evening News," invited the newsboys of both papers to the performance of A Nutmeg Match.—Our best local musical forces are rehearsing The Chimes of Normandy for an early production at the Oliver.

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BEATRICE.—PADDOCK OPERA HOUSE (G. H. Johnson and Son, managers): A Thoroughbred Tramp 1; good business; poor performance. Stetson's U. T. C. 4; good business and performance. Two Merry Tramps 17. The Pilate, hypnotists, 20-22. Royal Italian Band 23.

NEBRASKA CITY.—THE OVERLAND (D. L. Allen, manager): A Homespun Heart Dec. 25 pleased good house. For Love's Sake 27; good house; performance excellent. The Pride of Jasmico 30; excellent performance; large house. Melbourne MacDowell 3.

FALLS CITY.—GEHLING THEATRE (John P. Gehling, manager): Papa's Baby 3; full house; performance good. C. H. Kerr, the manager, is an old Falls City boy, and his friends were delighted with the capable co. he represented.

KEARNEY.—OPERA HOUSE (R. L. Napper, manager): Aunt Jerusha 1; pleasing performance; fair business. Under Two Flags 13. A Stranger in a Strange Land 16.

NORTH PLATTE.—LLOYD'S OPERA HOUSE (Warren Lloyd, manager): Haverly's Minstrels Dec. 31 canceled. Alvin Joslin 3; small house; good performance.

FREMONT.—LOVE'S THEATRE (Para Love, manager): A Baggage Check 1 canceled. The Pride of Jasmico 3. Stetson's U. T. C. 16. Charles B. Hanford 27.

WAHOO.—OPERA HOUSE (Thomas Killian, manager): A Homespun Heart 7; good business and performance. Stetson's U. T. C. 17. Nip and Tuck 21.

ALLIANCE.—PHELAN OPERA HOUSE (F. M. Brooms, manager): The Crows 13-15.

NEVADA.

RENO.—McKISSICK'S OPERA HOUSE (Ed Piper, manager): Devil's Auction 1; big house; good performance. Sun's Minstrels 6.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): Lewis Morrison 10; A Cavalier of France 17. Andrew Mack 20. Louis Mann and Clara Lipman 21. Sky Farm 24, 25.——PARK THEATRE (John Stiles, manager): Smith O'Brien in The Gamekeeper 2-4 drew well. The Ivy Leaf 6-8; fair houses. Uncle Josh Spruceby 9-11. The World 13-15. The Tide of Life 16-18.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, manager): Cook-Church co. opened for week 6 to S. R. O. Plays: The White Squadron, An Actor's Romance, Land of the Midnight Sun, The Police Patrol, The Ruling Passion, The Midnight Alarm, and The Unknown. Lewis Morrison 16. Sky Farm 21. Uncle Terry (return) 30.

CLAREMONT.—OPERA HOUSE (H. T. Eaton, manager): Leland Powers (People's Lecture Course) read "The Courtship of Lord Chumley" to large audience 7. The Volunteer Organist 4; excellent co.; good business. A Cavalier of France 10.

DOVER.—CITY OPERA HOUSE (Charles R. King, manager): Lewis Morrison in Faust (ushers' benefit) 6 to S. R. O.; performance excellent. Sky Farm 13. Louis Mann and Clara Lipman 28.

PORTSMOUTH.—MUSIC HALL (F. W. Hartford, manager): The Ivy Leaf 4 to medium houses. Home, Sweet Home 9. Faust 14. Uncle Josh Spruceby 15. A Royal Prisoner 20.

LACONIA.—MOULTON OPERA HOUSE (William B. Van Dame, manager): Home, Sweet Home 7 canceled. Faust 13.

NASHUA.—THEATRE (A. H. Davis, manager): Uncle Josh Spruceby 8 pleased packed house. Columbian Comic Opera co. 13-18.

NEW JERSEY.

TRENTON.—TAYLOR OPERA HOUSE (A. H. Simonds, manager): Vogel's Minstrels 4; large house; satisfactory performance. Bennett and Moulton co. opened for week 6 in A Daughter of the South, followed by Dangers of New York, Monte Cristo, The Queen of Chinatown, At the Hour of Nine, Out in the Streets, The Captain's Mate, The Mask of Life, The Man Outside, The Prisoner of Algiers, and Orphans of New York; specialties and co. good; large audiences. Foxy Grandpa 14. Peaceful Valley 15. Field's Minstrels 17. San Toy 21. The Ivy Leaf 22. Proctor's Vaudeville co. 23. William Faversham 24. James O'Neill 25. Howard Gould 27.

ATLANTIC CITY.—ACADEMY OF MUSIC (James Frellinger, manager): The Elks' Minstrels 1 was a great success, socially, artistically, and financially. In Love 2, 4; clever co. and beautiful stage settings; business good. Eleanor Merron and Bratton Kennedy deserve special mention. Huntley and Harris Stock co. 6-11 in An Innocent Sinner, Roanoke, For Liberty and Love, Pink Dominoes, The New Dominion, Davy Crockett, Last Lynne, and Knobs o' Tennessee; co. above the average; business good. San Toy 20. The Ivy Leaf 21. James O'Neill 23. Aubrey Stock co. 27-Feb. 2.

HOBOKEN.—LYRIC THEATRE (H. P. Soullier, manager): William Bonelli, Rose Stahl and a capable co. in An American Gentleman to large houses 2-4. A Jolly American Tramp 6-8; fair co.; good business. Rozan's Chain 9-11. The Pentient 13-15. The Eleventh Hour 16-18.——ITEM: August Bruggeman, ex-director of the Board of Freeholders, now a prominent real estate man, will build a vaudeville theatre on the site of Cranhelm's old theatre. It is said he will manage the house himself.

PATERSON.—OPERA HOUSE (John J. Gaskell, manager): The Secret Dispatch 2-4 pleased fair audiences. Old Arkansaw 6-8 to poor business; co. failed to please. Lovers' Lane 9-11; good co.; fair business expected. Rupert and Moulton co. 13-15.——PARADISE (P. P. Shea and Co., managers): The Stock co. presented East Lynne and The Siege of Rochester 6-11 to fair business; co. good. Sawtelle Dramatic co. 13-18.

CAMDEN.—THEATRE (M. W. Taylor, manager): Old Arkansaw Dec. 30-1 to fair business. On the Stroke of Twelve 2-4; big business. The Eleventh Hour to big business 6-8. Grimes' Cellar Door opened to fair business 6-8. Treasure Island 13-15. A Gambler's Daughter 16-18. Across the Desert 20-22. Waifs of New York 23-25. Human Hearts 27-29. The Fast Mail 30-Feb. 1.

BRIDGETON.—CRITERION THEATRE (Edward R. Moore, manager): Sawtelle Dramatic co. closed week of fair business Dec. 30; co. only fair. The Eleventh Hour 9; packed house; good co. Bridgeton Musical Union 14, 15. Red Men Initiation Contest between Millville and Atlantic City 18. Mam'selle 'Awking (return) 18. Y. M. C. A. Concert 22. Howard Gould 24.

NEW BRUNSWICK.—SHORTRIDGE'S THEATRE (R. Shortridge, manager): The Secret Dispatch 1 to good business; performance satisfactory. Old Arkansaw 3. The Land o' Cotton 6. The Eleventh Hour 10. Alvin Joslin 14. Jesse Sawtelle Dramatic co. 20-25.

DOVER.—BAKER OPERA HOUSE (William H. Baker, manager): Allen Villair co. closed three nights' engagement 1 to S. R. O.; good performances. The Land o' Cotton 2 failed to appear. Old Arkansaw 10.

LAKEWOOD.—ACADEMY OF MUSIC (J. B. Dickinson, manager; A. J. Dunn, assistant manager): Dot Karroll co. 6-8 to good business. Evans and Titus co. 20, 21.

BOONTON.—HARRIS LYCEUM (Harris Brothers, managers): Old Arkansaw 9. The Eleventh Hour 14. Engine Co. Benefit 15. Klark-Scoville co. 20-22.——OPERA HOUSE: Dark.

RED BANK.—OPERA HOUSE (Charles R. Ninnan, manager): Vogel's Minstrels 3 to good business; fine performance. Huntley-Harris Stock co. 13-18.

NEW MEXICO.

LAS VEGAS.—DUNCAN OPERA HOUSE (R. C. Pittinger, manager): Richards and Pringle's Minstrels Dec. 26 to fair houses. Hortner's Strolling Players 1. Too Rich to Marry 9. Andrews Opera co. 10, 11. The Triumph of Love (local) 17.

SILVER CITY.—MORRILL'S OPERA HOUSE (C. Bennett, manager): Too Rich to Marry Dec. 27 to good business. Ed Redmond, Jesse Brink, R. R. Brown, and Arthur Smith deserve special credit; supporting co. good.

NEW YORK.

ROCHESTER.—BAKER THEATRE (Shubert Brothers, lessees; J. J. Shubert, manager): The Gambler's Daughter 6-8 to large and satisfied audiences. Thomas E. Shea in The Man-o'-War's Man and Dr. Jekyll and Mr. Hyde 9-11 to fine business. Ward and Vokes 13-15. The Convict's Daughter 16-18.——LYCEUM THEATRE (A. E. Wolff, manager): Amelia Bingham and an excellent co. pleased fine attendance with The Climbers 6-8. The Way of the World 9, 10 to good houses. The Burgomaster 13-15. The Explorers 17.——ITEM: Kittie Sanson, of The Telephone Girl co., has instituted an action against Shubert Brothers for $5,000 for injuries alleged to be received during the engagement of that co. at the Baker Theatre a few weeks ago. Miss Sanson claims permanent injury to one of her legs, received by falling into the groove used for the asbestos curtain. Miss Sanson is still confined to her room here, in the care of physicians.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles H. Benedict, manager): The third annual engagement of Thomas E. Shea was brought to a close 4 and was one of the most successful. The co. was above the average. The first presentation of The Bells in this city was one of the hits. Hanlon's Superbs 7 packed house; production beautiful. Carrie C. Behr made hit. Reed's trained dogs also deserve mention. In Love 9. Field's Minstrels 10. The Burgomaster 11. Payton-Stock co. 13-18. Grace George 20. Union College Concert 21. The Penitent 22. The Eleventh Hour 23. For Her Sake 24. More than Queen 27. Ward and Vokes 28. Sarah Cowell Le Moyne 29. Minstrels (local) 31.——ITEMS: The Last and Song Club, composed of employes of the General Electric Co., will give their annual minstrel performance 31. Over seventy members of the club will take part.

SYRACUSE.—WIETING OPERA HOUSE (M. Reis, lessee; John L. Kerr, manager): Herbert Kelcey and Effie Shannon in Her Lord and Master 3; splendid performance; good house. Daniel Sully pleased fair audience in The Parish Priest 4. Field's Minstrels to good business 7. Elsie De Wolf in The Way of the World drew well 8; excellent performance. The Climbers 9. The Belle of New York 10. Foxy Quiller 13. Lulu Glaser 15.——GRAND OPERA HOUSE (Shubert Brothers, managers; C. H. Plummer, representative): New England Folks drew well 2-4; best performance of season at this house. Thomas E. Shea in The Man o' War's Man and Dr. Jekyll and Mr. Hyde 6-8 pleased good houses. A Gambler's Daughter 9-11. The Convict's Daughter 12-18. Ward and Vokes 16-18. Nell Burgess 20-22. The Night Before Christmas 23-25.

GLENS FALLS.—EMPIRE THEATRE (J. H. Holdery, manager): Jacob Ilis 2 (benefit Y. M. C. A.) pleased good audience. Egypta 3, 4 (local), pleased packed houses. Elsie De Wolfe and John Mason in The Way of the World 6 to S. R. O.; excellent co. In Love 8. The Gamekeeper 10. Grace George in Herbert Kelcey and Effie Shannon 22.——OPERA HOUSE (Colonel Ralph Johnson, manager): Will S. Rising 13-19.——ITEMS: Colonel Ralph Johnson, of baseball fame, has leased, thoroughly renovated, and refurnished the Glens Falls Opera House. Colonel Johnson is well known in theatrical circles, and during his residence here has, by his genial manners, won many friends, who wish him success in his new undertaking.

ALBANY.—EMPIRE THEATRE (A. J. Voyer, manager): Maude Adams in Quality Street 6 to largest house of season. The Climbers 11. Sousa's Band 13.——HARMANUS BLEECKER HALL (H. E. Jacobs, manager): When London Sleeps was sufficiently exciting to do big business 2-4. Bennett and Moulton co. opened for week 6 in The Captain's Mate. Other plays: A Slave's Revenge, The Pride of Kerry, Dangers of New York, The Mask of Life, The Queen of Chinatown, Out in the Streets, and A Daughter of the South. Specialties by Dawson and Booth, and Landle and Nye. Thomas E. Shea, Peter Griffin, and Woodward's Dog and Monkey Circus.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, manager): A Country Kid drew big house 1; performance good. Morrison Comedy co. opened 6 in The Princess of Patches to S. R. O.; co. not as good as last season. Other plays: For Fair Virginia, The Indian, The City of New York, A Romance of Coon Hollow, Dear Hearts of Ireland, In Spite of Change, The Ticket of Leave Man, and The Son of Napoleon. The Village Postmaster 15.——LISCOMB'S OPERA HOUSE (George C. Liscomb, manager): Dark.——ITEM: Louis Smith, of this place, formerly local manager of the Columbia Street Theatre, Utica, has signed with Klark Scoville co. as advance agent.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): Morrison Comedy co. closed week Dec. 30-4 with Dear Hearts of Ireland, The Indian, Mrs. Boardman's Boarders, and In Peril to average business. In Love and The Last Rehearsal, with Eleanor Merron, 6; good performance; light house. Maude Adams in Quality Street 9 to large business. Elvie Burnett Concert co. 11. Grace George 13. The Village Postmaster 14. Foxy Grandpa 16. The Volunteer Organist 18. M'lles 20. Metropolitan Star Quintette 22. San Toy 23. Human Hearts 25.

ELMIRA.—LYCEUM THEATRE (M. Reis, manager): The Belle of New York 3; large house; hits were made by Beulah Dodge, Edward J. Connelly, Joseph Kane, Arthur Deagon, Mae Sailor, and Gertrude Rutledge. The Village Postmaster 9. Foxy Quiller 10. Miss New York, Jr., Burlesquers 11. Field's Minstrels 13.——AUDITORIUM (E. E. Grady, manager): Dark.——ITEMS: William T. Blamphin, of the Lyceum, was elected president of the Pine Cliff Club 2.—Fred E. Stiles, of this place, joined The Belle of New York at Syracuse 11.

JAMESTOWN.—SAMUEL'S OPERA HOUSE (M. Reis, lessee; E. J. Goodwin, manager): Wills Brothers closed very successful engagement 2-4. York State Folks 6 to very large audience; production excellent; Ray L. Royce, James Lackaye, and Ernest Lamson deserve mention. Howard Gould in Brother Officers 8 to small but appreciative audience. Daniel Sully 10. The Hottest Coon in Dixie 11. A Texas Steer 16.——ITEM: May Rodgers, treasurer of the Samuel's, was married 2. The attaches of the house presented her with a beautiful clock as a wedding gift.

TROY.—GRISWOLD OPERA HOUSE (M. Reis, manager; H. E. Hayden, resident manager): Miss Dane's Defense 2; large and pleased audience. Herbert Kelcey and Effie Shannon in Her Lord and Master 4 to fine house. Maude Adams in Quality Street 7 to large audience. Superbs 8, 9; good house. In a Woman's Power 10, 11. Rangers of Paris 13, 14. Foxy Quiller 15. The Village Postmaster 17, 18. Grace George 20.——RAND'S OPERA HOUSE (William H. Halligan, manager): Smith O'Brien in The Gamekeeper 6-8 pleased good houses. The Kid 9-11. Bennett and Moulton co. 13-18.

MORRISVILLE.—SHATTUCK OPERA HOUSE (M. Reis, lessee; Charles A. Bird, manager): Harry Jenkin's Comedy co. closed five nights' engagement 4; crowded houses ruled. Plays latter half of week: The Sergeant's Oath, Boat Legion, War Down in Maine, and The Octoroon. Wills Brothers' co. drew excellent houses 6-8. Plays: In Atlantic City, One Night in June, and Two Old Cronies; good performances. The Village Postmaster 10. Fulgora's Vaudeville 17. Adelaide Thurston 24.

BINGHAMTON.—STONE OPERA HOUSE (J. P. Clark, manager): Daniel E. Ryan co. in A Royal Lover, Jim the Penman, O'Brien the Contractor, The Three Musketeers, The Fatal Wedding, Rassmar, and A Midnight Marriage to largest week's business in the history of the house, Dec. 30-4; excellent co. Lovers' Lane 6 pleased good house. The Belle of New York 7; good house and co. The Secret Dispatch 8 to fair audience. Foxy Quiller 9. Superba 10, 11. Jere McAuliffe co. 13-18.

SARATOGA SPRINGS.—THEATRE SARATOGA (Sherlock Sisters, managers): Frankie Stock co. opened 6 to S. R. O., and continued to packed houses. Plays first half of week: The Garrison Girl, My Friend from India, and Pawn Ticket 210; Miss Gannell, the star, is clever, and supporting co. is good. The Volunteer Organist 13. Herbert Kelcy and Effie Shannon 22. For Her Sake 25. A Romance in Ireland 14 postponed.——BROADWAY THEATRE (George L. Carlin, manager): Dark.

ONEONTA.—NEW THEATRE (N. J. Favour, manager): Perry, O'Dell and Dee's co. pleased good houses Dec. 30-4. Plays: In Peril, Wicked London, East Lynne, The Indian, The Two Orphans, and Jack Sheppard. Lovers' Lane 7 was the opening attraction under the new management, and was well received by crowded house. A number of theatre parties were present from nearby towns. The Village Postmaster 11. New York Specialty co. 13. Moving Pictures 18.

GLOVERSVILLE.—DARLING THEATRE (Will E. Gant, manager): The Dairy Farm 2; fair audience; excellent co. and scenery. Field's Minstrels 8 to big business; entire show was first class. Waite Comedy co. 13-18-19. Grace George 17. Harry Jenkins co. 20, 21.——KARSON OPERA HOUSE (A. L. Covell, manager): A Romance in Ireland 8 failed to appear. The Man from Mexico 10. Lulu Glaser 16. In Love 24.

UTICA.—MAJESTIC THEATRE (Sam P. Shubert, lessee; Warren R. Bay, manager): The Dairy Farm 3, 4 to big business; performances good. Daniel Sully in The Parish Priest 5 to large audiences; star excellent, but co. not up to average. Elsie De Wolfe and co. gave splendid performance of The Way of the World 7 to rather small audience. The Belle of New York 8 to fair houses. The Climbers 10. Field's Minstrels 11.

CORTLAND.—OPERA HOUSE (Wallace and Gilmore, managers): The Eleventh Hour Dec. 27 pleased fair house. Fabio Romani 31; good co. and house. Lovers' Lane 3; excellent performance to S. R. O. Maude Hillman's co. 6-11 opened to overflowing house, and continued to fill houses, this being the home of W. A. Dillon, the leading man. Plays: The Senator's Daughter, Gettysburg, The Cross Roads of Life, From the Farm to the White House, and Thieves of London. Robert Downing 13.

ONEIDA.—THE MUNROE (E. J. Preston, manager): Fulgora's Vaudeville, including Arlington and Delmore, Hayman and Hayman, Edna Collins, Brothers Heiss, Mlle. Anita and Edward Hart, and Mlle. Bessie fairly satisfied light house. Tangled Relations 7 pleased fair house. Dangers of Paris 13. Wills Brothers' co. 22-25. Across the Desert 27.

OSWEGO.—RICHARDSON THEATRE (Heanocksburg Brothers, lessees; J. A. Wallace, manager): Fulgora's Vaudeville 1 drew fairly; poor performance. Daniel Sully in The Parish Priest 7; fair house pleased. Hearts of the Blue Ridge 9. Robert Downing 10. Frankie Stock co. 13-18. A Texas Steer 21. Across the Desert 22. May Irwin 30.

PENN YAN.—YATES LYCEUM (G. E. Bell, manager): Fabio Romani Dec. 27; fair performance; poor business. Daniel Sully in The Parish Priest 2; fine performance; good business. Hearts of the Blue Ridge 3; excellent performance; light business. Tangled Relations 13.

AUBURN.—BURTIS OPERA HOUSE (F. S. Newton, manager): Field's Minstrels 6 to S. R. O.; good co. The Belle of New York 10 pleased large audience. The Convict's Daughter 11 to fair business. Thomas E. Shea co. 13-18. A Texas Steer 20. The Penitent 23.

BOONVILLE.—COMSTOCK OPERA HOUSE (Trafford and Sawyer, managers): Alton Packard, humorist and cartoonist, 6; good house and entertainment. Stevenson String Quartette and Willard D. Howe, impersonator, 16. A Texas Steer 24. A Romance in Ireland 11 canceled.

PORT JERVIS.—GRAND OPERA HOUSE (William A. Kadel, manager): In Love Dec. 31 to medium business. Klark-Scoville co. pleased fair house 2-4 in A Silent Partner and A Country Kid. The Secret Dispatch 6; satisfactory performance; poor house. The Eleventh Hour 15. Clifton's moving pictures 18.

NEWARK.—SHERMAN OPERA HOUSE (S. F. Sherman, manager): Fulgora's Vaudeville 6 to small attendance; poor performance. Robert Downing 11. Tangled Relations 14. In Love 20.——ITEM: Manager Sherman has received the Republican nomination for Mayor. Election takes place 14.

DANSVILLE.—HECKMAN OPERA HOUSE (G. H. Heckman, manager): Hearts of the Blue Ridge 3; good business and performance.——ITEM: A new ceiling is being made at the theatre that will much improve the interior.

LOCKPORT.—HODGE OPERA HOUSE (Charles M. Stevens, manager): Al. G. Field's Minstrels 2; excellent performance; big business. Daniel Sully in The Parish Priest 3 pleased large audience. Two Little Waifs 11.

AMSTERDAM.—OPERA HOUSE (George McClumpha, manager): For Fair Virginia Dec. 29; large house; very satisfactory performance. Field's Minstrels 9. In Love 10. The Game Keeper 13. Grace George 18.

HERKIMER.—GRAND OPERA HOUSE (Ben Schermer, manager): Alton Packard 4 pleased fair audience. Marks Brothers' co. opened for week 6. Plays: The Duke's Daughter, Under Two Flags, and A Rash Marriage; good houses and co.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): Brown's in Town 1; fair house; good co. Tangled Relations 4; light house. Robert Downing 8. Hearts of the Blue Ridge 10. Marks Brothers' co. 13-18.

COHOES.—OPERA HOUSE (E. C. Game, manager): Maud Hillman Comedy co. closed tremendous week's business 4; co. very good. The Burgomaster 10. The Gamekeeper 11.——ITEM: Rita May Winn, of the Maud Hillman co., left co. here 4.

NIAGARA FALLS.—INTERNATIONAL THEATRE (Harris Lamberg, manager): House opens with The Hottest Coon in Dixie 7. Thelma 8. Ward and Vokes 11. For Her Sake 16. Barbara Frietchie 18.

WARSAW.—IRVING OPERA HOUSE (E. R. Baker, manager): Fulton Concert co. 2 to fair business. Fulgora's Vaudeville 10. The Tyrolean Yodlers 14. Tangled Relations 17.

FREDONIA.—GRAND OPERA HOUSE (L. N. Starr, manager): One of the Bravest 4; good house and co. The Hottest Coon in Dixie 9. For Her Sake 15.

DUNKIRK.—NELSON'S OPERA HOUSE (R. C. Lawrence, manager): The Hottest Coon in Dixie 8; crowded house; good performance. Thelma 10. Adelaide Thurston 22. Nell Burgess 23. Bi Plunkard 31.

ITHACA.—LYCEUM (M. M. Gutstadt, manager): Lovers' Lane 2; fair house; performance excellent. The Belle of New York 7 pleased good house. Ithaca Band Fair 13-18.

OGDENSBURG.—OPERA HOUSE (Charles S. Hubbard, manager): Robert Downing in The Gladiator 1; fair co.; light business. A Cavalier of France 7 pleased small audience. Paulino, hypnotist, 13-18.

HAVERSTRAW.—WALDRON OPERA HOUSE (William Waldron, manager): Peep o' Day (local) 17. The Golden Gulch (local), direction Rudolph Hutchinson, 24.

NORWICH.—CLARK OPERA HOUSE (G. B. Bennett, manager): U. J. Clark lectured on "Liquid Air" 2, 4, to full houses. Robert Downing 13. Dupree of Paris 18.

MEDINA.—OPERA HOUSE (Hinchey and Vary, managers): The Man from Mexico 6; big house; performance good. Human Hearts 14.——ITEM: Ernest Seaton-Thompson lectured at M. E. Church 16.

LYONS.—MEMORIAL THEATRE (Burt C. Gilman, manager): Tangled Relations 8 failed to please small audience. Hearts of the Blue Ridge 11. Nick Carter 13. Wills Brothers' co. 15, 18.

BATAVIA.—DELLINGER OPERA HOUSE (E. J. Dellinger, manager): Thelma 9 pleased large house. Fulgora's Vaudeville 10. A Texas Steer 17.

OLEAN.—OPERA HOUSE (J. H. Havens, manager): Howard Gould 9. The Hottest Coon in Dixie 10. Thelma 13.

PLATTSBURGH.—THEATRE (M. H. Farrell, manager): The Girl from Paris Dec. 25 to good house. A Jolly American Tramp 30 to fair business.

SALAMANCA.—OPERA HOUSE (J. D. Melancher, manager): Edouard D'Oisi Dec. 31 canceled. Through the Breakers 7.

PERRY.—AUDITORIUM: Fulton Concert co. 1; small house; performance satisfactory. Daniel Sully 9. Tangled Relations 16.

WAVERLY.—OPERA HOUSE (J. K. Murdock, manager): Fabio Romani 9.

WHITEHALL.—MUSIC HALL (H. C. Jeffers, manager): Blair's Vaudeville Stars (local) 13.

COXSACKIE.—DOLAN OPERA HOUSE (Pierce and Logelbo, managers): Amy Lee co. 13.

WELLSVILLE.—BALDWIN'S THEATRE (C. A. Rathbone, manager): Dark.

HATTAWAY'S OPERA HOUSE (Daisy Dibble, manager): Dark.

NORTH CAROLINA.

GREENSBORO.—GRAND OPERA HOUSE (S. A. Schloss, lessee; Mebane and Pate, managers): Mabel Paige co. closed successful week Dec. 28, having presented Under Two Flags, The Little Egyptian, The Dancing Daughter, The Little Coquette, The Pearl of Savoy, and Ten Nights in a Bar Room; co. satisfactory. Barlow and Wilson's Minstrels 2; top-heavy house; fair performance. Gay Girl (local) 8; good business and performance. Melville Daniels, Archie P. Maddry and John T. Hall deserve mention. Along the Kennebec 7; poor business and production. Polk Miller (Silas) benefit 9. A Breezy Time 10.

WILMINGTON.—OPERA HOUSE (J. A. Sheridan, manager): James O'Neill in Monte Cristo (reinforced) S. R. O. audience; best performance of season. San Harbor 3; full house; performance good. Maloney's co. opened for week in The Lottery of Life (matinee) to S. R. O. The Little Egyptian 7 to full house. Lyceum Band captivated S. R. O. audience 8; concert excellent. Mabel Paige co. 9-11.

DURHAM.—CONSERVATORY OF MUSIC: Judge Hatch, lecturer, 4 (auspices of Elks) delighted crowded house. Polk Miller 8 to good and pleased audience.——OPERA HOUSE (Hackney and Fruland, managers): Lyceum Band 7; large audience; fine concert. A Breezy Time 8; good house and co. George Adams 9.

TARBORO.—OPERA HOUSE (J. A. Weddell, manager): Joshua Simpkins 3; good house and performance. Barlow and Wilson's Minstrels 13.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): Morrison's Faust 1; very good business. Human Hearts 6. Primrose and Dockstader's Minstrels 8. Quo Vadis 9. Debate 10. The Convict's Daughter 13. Jefferson De Angelis 16. At the Old Cross Roads 18. North Brothers' co. 27-Feb. 1.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, manager): Human Hearts 2; good business; pleasing performance. Quo Vadis 8. The Convict's Daughter 9. Daniel Frawley co. 17. North Brothers' co. 20-22.

WAHPETON.—OPERA HOUSE (R. W. Beatty, manager): Morrison's Faust 2; good performance; crowded house.

GRAFTON.—GRAND OPERA HOUSE (H. L. Hausserman, manager): Human Hearts 2 canceled.

OHIO.

URBANA.—MARKET SQUARE THEATRE (Frank McAdams, manager): Two Married Men 2 pleased fair house. 3, 4, Simpson, Charles Schilling, Billy and Frank Colton, Jean Darrow, Mabel Colton, Kitty Ridgeway, and Kathrine Glenn were favorites. A Ragtime Reception 3 to fair house. The whirlwind dancing of Ralph and Reta Bidwell was fine; clever work also done by P. C. Fay, C. A. Boyd, Harry Rowe, Harry Leveliya, Manda Henry, and Estelle Cleveland. The Katzenjammer Kids 6 to S. R. O., Edward and Libbie Blondell, Jack Symonds, Alonzo Lanz, T. B. McMahon, Roy Allen, Adele Rene, Edythe Chappelle, and the Brannock Sisters deserve praise. The specialties by the Blondells, McMahon and Chappelle, the Brannock Sisters, the Bates Musical Trio, and the Cosmopolitan Trio won many encores. A Texas Steer 8. Rose Cecelia Shay Opera co. 9. Wood, magician, 10.——ITEMS: P. C. Fay has closed with A Ragtime Reception co. to originate a part in Whittaker and Lawrence's production, The Last Sentence.—The Bates Musical Trio have just joined The Katzenjammer Kids.—Manager McAdams has booked Blondell and Pennessy's new piece, Through the Centre of the Earth, for next season

THE FOREIGN STAGE.

LONDON.

Pantomimes in Full Blast—Blue Beard at Drury Lane—Hope Play for Bourchier.

(Special Correspondence of The Mirror.)

LONDON, Dec. 28.

Notwithstanding the crank-like but as I believe conscientious Stead's latest proposal—namely, to Americanize all Europe and to run it, I suppose under Roosevelt—this still growing city of London has continued to prepare its two dozen pantomimes and its half a dozen fairy plays, and these are now in full blast. I have not in the last six days been able to see all of these through, but I am steadily plowing my way along with an occasional few minutes' interval for refreshment or for a wink of sleep.

The Christmas productions began last Monday with three important samples. These were Katawampus, at the Prince of Wales'; Gulliver's Travels, at the Avenue, and the first of the four-and-twenty metropolitan pantomimes—namely, Aladdin—at the Alexandra Theatre, Stoke-Newington, a far northern suburb. Suburban pantomimes being run mostly on much the same lines as each other, I will merely wait to remark here that this "Aladdin" is the gayest and most gorgeous yet seen at this fine theatre, and that its "principal boy" is your lovely citizeness, Lil Hawthorne, who is always a big favorite in our regular and variety theatres, doubtless because she has brains in proportion to her beauty, which is saying a great deal.

Katawampus, which was produced on Monday afternoon, has been prepared by Judge Parry, of the Manchester Law Courts, from his own story of the same name, which was obviously inspired by the late Lewis Carroll's "Alice in Wonderland," with its Jabberwocks and things. Katawampus, you must know, is the name given to those very bad little outbursts of temper which everybody (present company of course excepted) gives way to, especially when in tender years. There are several youngsters who in this play are afflicted with this terrible disease. The worst is the tiny heroine, who in a very bad fit of the pouts dares to leave her Dolly out in the garden all night with no clothes on! Upon showing no speedy repentance for this inhuman deed, the cruel little cat is fetched away by Krab, the Cave Man, whose duty it is to undertake the cure of all such criminal children. In due course this naughty heroine and several other young ones equally naughty in divers ways are expeditiously dealt to all sorts of terrors, including a Revolt of Toys against all bad-tempered possessors thereof, and the compulsory witnessing of a debate in the Toy Parliament, which, having gone mad, behaves almost as libidinously as England's other Parliament often does. In short, Katawampus, splendidly staged and admirably acted, is a show which all London and suburban children ought to insist upon taking their parents to see, whenever the said parents are "good."

Gulliver's Travels, produced on Monday night, is an equally deserving show. George Grossmith, Jr., has done his adapting from the great Dean Swift's story with taste and discretion. He has contrived to preserve the main features of Lemuel Gulliver's adventures in Lilliput and Brobdingnag, and the result is highly amusing and at the same time, like the beloved old Artemus Ward's waxworks, highly moral. Gulliver, when among the Lilliputians, is played by Roland Cunningham, a very stalwart singer and actor of great ability; and the Lilliputians are represented by children as small that one wonders that they are even able to speak and sing. But they do speak and sing, and very well, too, as a rule. When Gulliver gets to the second act, to Brobdingnag, he is of course represented by a very tiny little chap, while the Brobs, the princess and the rest of the royal family, in any nothing of the subjects, are all represented by very big members of the company. The extravaganza is full of lively music and quite dances, and should bring success to that very unfortunate Thames-side theatre, the Avenue, where A Message from Mars was the only successful play of recent years—and that of course was a howling success.

Of course, by far and away the biggest and most important of the Christmas shows is the Drury Lane pantomime. In this mighty and magnificent production Manager-Director Arthur Collins has again eclipsed his wonderful pantomime-producing record. With some daring, Collins has selected for his pantomime subject the story of that ultramarine-whiskered old Bluebeard, a subject which is often regarded by theatrical professionals as very unlucky for theatrical treatment. I should say that there is not likely to be much unluck about the latest Drury-Lane speculation, for the budding has something tremendous. The book, which is by one J. Hickory Wood, the author of Sherlock of this year's pantomimes, is not only excellently written, but also possesses that not too common quality in pantomime libretto—true humor. The music, selected and arranged by James M. Glover, is both merry and melodious, and many of the numbers were loudly "encored" by the patrons of the pit and gallery. These patrons of the pit and gallery, by the way, first helped to swell the entire audience in loyally and lustily singing "God Save the King." The National Anthem still regularly precedes every Drury Lane first-night's performance, although the players are by no means credited on the playbill, as they were from the days of the first Drury Lane Theatre in the days of that highly musical monarch, Charles the Second, up to within a few years ago—namely, up to "His (or Her) Majesty's servants." This assumption of course arose from the fact that all Drury has always had to be run under a Royal Patent, from the aforesaid Charles, husband of under the usual Hanoverian from the Lord Chamberlain.

There has never been seen on any stage anywhere such wonderful scenery as that Blue Beard shows possession. The old Merchant's Pleasure Palace, the Grove Market, the House of the Fairy Gifts to Fatima, and Fairy Fernseed, are absolutely marvels of picturesque realism. In the Fairy Fernseed scene, with its assemblage of every kind of bird-feathering, fur and fur, and its water like wherever gliding thereon, and its water like wherever on the flying fairies dance, there is constructed a ripple that plays an important part in the story. This production leads to a really marvelous transformation. This is entitled "The Triumph of the Fun," and in it there are seen hundreds of lovely damsels bearing or representing the most beautiful and most gorgeous hats of all nations.

Dan Leno, who is now usually described on the King's Own Guardian, is responsible for the major part of the merriment in this pantomime. Leno, who plays Sister Anne, appears successively as a beauty who has been captivated with a view to being sold for the harem; as a lady-cum-actress taking her part in Maud Leslie's Drury Lane pantomime; as Maud Leslie in her last twinkling year; Madam Leslie in her last twinkling year; Madam Leslie in her last twinkling year; Madam

THE BROOKLYN STAGE.

SATURDAY, Jan. 11.

The bitter type of drama did not prosper as well as had offered in the popular-priced houses, two of which had quarterly holidays throughout the week, with considerable showing an improvement in drawing power over the past month or two.

The largest drawing attraction to the appearance of E. H. Sothern was unquestionably the production of his new romantic success of the Klondike, where Louis W. Tracy's four-act play, "The Unofficial Governor of Nevada," was given, held the stage throughout the week. Herbert Kelcey and Effie Shannon are next due here with Her Lord and Master, after which Nat C. Goodwin and Maxine Elliott will be seen in their revival of When We Were Twenty-one.

The Orpheum again had a bill of the customary high standard, diversified in good things, among which Cleo Fairon, a charming little three-year-old girl, and Mr. and Mrs. Alfred Riley, last prominent right. Jessie Mackaye's Devil was heard in song. Dan Burke, of the old time Harrison Bros., assisted by the Misses Fuller and Fuller, was there with eight dances and exceptionally good singing. Jessie Couthoui seemed to a greater extent than any previous artist yet heard here, her sitting recitation, witty song and impersonations putting an invincible exclamation point to her engagement. The Four Cohans, all young, the two girls just in their early teens, also made an emphatic hit with their work on a variety of instruments. Stuart Barnes, with a lot of new "talk," well chosen and cleverly put together, received close attention, the pointed truths emphasized in his song, "In Vaudeville," meeting and receiving hearty indorsement. The Four Cohans, a graceful quartette of men and women, gave a brilliant dancing exhibit. The Six Kidos preceded the show with a startling and deftly executed gymnastic turn. Nellie Walters, with Wolf and Milton, also participated in the bill. Manager Percy G. Williams next announces Sadie Martinot, De Gurney Brothers, Fred Hibbs, Hall and Staley, Jess Dandy, Bessie and Martini, the Four Nelsons, Woodward's seals, also the Five Colleen Misses.

James K. Hackett presented Don Caesar's Return at the Montauk to an attendance light in the beginning, but that augmented as the week advanced. Maude Adams in Quality Street is the next production, with James T. Powers in The Messenger Boy for Jan. 20.

At Hyde and Behman's Charles Wayne and Anne Caldwell gave A Book Detective at the Monday matinee, but substituted their old standby, To Boston on Business, for the rest of their stay. Rose Nayarro, assisted by Clyde Phillips, exhibited a large and well trained flock of cockatoos. Thomas J. Ryan and Mary Richfield, with the able aid of an intelligent kid at the bullboy, were well liked in their new medium by Will M. Cressy. Mag Haggerty's Father. Neither leave anything to be desired in their respective work, but Mr. Ryan must certainly feel that in his old age he is now taking it easy, after the strenuous work that was always his in all of the former acts of this deservedly popular pair. Artie Hall "corroborated" and whooped things up to the satisfaction of all, as she only can. Sam, Kitty and Clara Morton renewed former success in their protean melange of song, dance, and impersonation. Scott and Whitfield, as The Farmer and the Athlete, did a lot of difficult stunts with such neatness that but few appreciated their difficulty. Others in the olio were Collins and North, the Polly Trio, also Dooley and Fowler, Manager Henry W. Rohman sent his Rentz-Santley Show, led by James J. Corbett, which also includes Hill and Silvalty, Sparrow, Hickey and Nelson, Little Elsie, Duke and Harris, the Shadow Trio, Kelly and Kent, Glose Brothers, also Ward and Curran.

The Four Cohans and The Governor's Son had the largest Monday night opening in actual cash that the Grand Opera House has known this season. Notwithstanding that it was a return trip, the whole week was a case of exhausted ticket rack at every one of the eight performances. Manager Lewis Pather next entertains The Volunteer Organist, and for Jan. 20 has Lovers' Lane for the first time in this borough at popular prices, all of the cast being retained that was previously in evidence at the Montauk and Amphion.

The final week of polite vaudeville at the Gayety enlisted the services of Lottie Moore and Albert Bellman, the Clipper Quartette, Jack Norworth, the Tinnans, the Lipper Quartette, Jack Norworth, the Tinnans, the Lipp Austins, Charles B. Ward, Rice and Cady, the Four Cohans, Dillon and Ward, and Bingman and Great Thurman. Dillon and Ward, and Bingman and Adelia. Manager James J. Clarke on Monday next will make the long mooted change of policy, which takes the Gayety out of the contest with the Orpheum and Adams Street Theatre, and embarks it in burlesque strife, in which the Star and Unique have been the important factors this season.

It begins to look like an assured fact that it was not a mistake in transferring the former Gayety line of attractions to the vast auditorium of the new Folly. Another big engagement on this stage has been that of The Fatal Wedding, which has taxed the capacity of the place the past six nights. Manager Bennett Wilson is assured of a duplicate state of receipts with the Cuban party and The Governor's Son, after whom comes The Volunteer Organist.

The Star had its usual prosperity with Sam Scribner's Morning Glories, which Manager William L. Hamill replaces with Harry Bryant's Burlesquers.

Hamill replaces with Harry Bryant's Burlesquers.

Human Hearts proved to the liking of Manager Nick Norton's patrons at the Bijou, which next affords a view of Across the Pacific, and resounds to On the Stroke of Twelve for week of Jan. 20.

Manager Frank B. Carr, of the Unique, next takes on the Rentz-Santley Show (a return date) in place of Bobbie Kaichbocker.

Kubelik's second appearance in Brooklyn at the Academy of Music on last Monday night was before an audience of increased size that applauded to the echo his selections, exclusively a Paganini repertoire.

Henrietta Crossman's recent appearances in Brooklyn were under the personal direction of David Robinson, the right hand assistant of Manager Percy G. Williams, of the Orpheum, though in the announcements his name was made of another name.

In contradiction of an erroneous impression in some quarters that the current season brings to a close Mrs. Leslie Carter Hackett's lease of the Montauk Theatre, it should be known that it does not terminate until 1903, should be known that it does not terminate until 1903, there being three full seasons yet during which that manager may remain in control of the premises if she so elects. There is but little doubt that Mrs. Carter Hackett will continue her tenancy to the end, though she remarked to the writer some weeks since that she was looking forward with the keenest anticipation to the time when she should retire from business and establish her permanent home in Maryland on the eastern shores of Chesapeake Bay, a section of the country to which she is much attached, both by ties of blood and youthful associations. JUSTAND FAIR.

MATTERS OF FACT.

Harry Corson Clarke is booking time in the principal Eastern cities for his Spring tour in What Did Tompkins Do. The tour will begin in February. Toward the close of the season the company will appear in New York. Mr. Clarke has had the comedy rewritten up to date and has introduced many musical numbers. The new company will be a strong one and will be equipped with new scenery and costumes.

The Big Record Stock company, supporting Cora Lawton Mitchell, will open the new Grand Opera House at Myersdale, Pa., Jan. 9.

Models for the settings of Al. W. Martin's next season's revival of Ten Nights in a Bar Room were submitted by the contractors last week and active work will begin Jan. 15. A realistic bit of stagecraft will be the mill in operation. Another notable bit of artists' skill will be the transformation which closes the play. The production will require two cars for its transportation.

Al. W. Martin's Uncle Tom's Cabin, Eastern, has added Manchester, N. H., and Providence, R. I., to its named list. As a rule New England towns of size are not very satisfactory after the holidays, but Manchester, however, proved an exception and the company packed the house for six performances Dec. 26-28. The Empire, Providence, was played Dec. 30-Jan. 4 to S. R. O. at every performance.

Charles A. Miller and H. M. Saylor have secured the rights to A Trip to Chinatown for next season, as well as A Stranger in New York. They have their time booked and a company of twenty-two people engaged.

Fred Raymond, who has made a success this season with his Missouri Girl and Old Artimenor, will put out another new play next season in addition to those named, and he has placed the booking of all three attractions in the hands of the Metropolitan Theatrical Exchange.

The Elliot-Hearn company closed their repertoire show at Little Rock, Ark., Jan. 4 and jumped to Chicago, where they will open with the James Boys in Missouri, that they will present singly throughout the East.

The Frank G. Campbell Circuit Stock company has been organized by Frank G. Campbell to visit the following towns in Pennsylvania and West Virginia every two weeks: Greensburg, Pa.; Latrobe, Pa.; Vandergrift, Pa.; Kittanning, Pa.; Cannonsburg, Pa.; New Martinsville, W. Va.; Mannington, W. Va.; Weston, W. Va.; Grafton, W. Va.; Morgantown, W. Va.; Connellsville, Pa.; Irwin, Pa.; Jeannette, Pa., and Pittsburg, Pa.

The roster of A Ragtime Reception: Bicknell and Rowe, proprietors; Harry Rowe, business-manager; Ralph Bicknell, stage-manager; Andrew Webber, treasurer; William Rober, carpenter; Ed Daye, electrician; Burt Frank, property man; C. A. Boyd, Harry Llewellyn, F. C. Fay, Estelle Cleveland, Bebe Bicknell, Maude Henry, Nina Lawrence, Jean Dayne, Mondane Phillips, Lillian Worth, May Roberts, Olive Vane, Carrie Mudd, Mable Wallace.

Jos Thayer, stage carpenter of the Bennett and Moulton company, has been made a member of the North Adams, Mass., Local No. 68, T. M. A.

The 20th annual Christmas dinner of the members and attaches of the Burton-Holmes Stock company, at the Grand Avenue Theatre, Philadelphia, occurred on Jan. 12. Messrs. Burton and Holmes, the hosts, furnished a rich repast, that was enjoyed by every one. There were songs and speeches and presentations of gifts.

H. A. Palmer is with Rosco and Holland's Uncle Josh's Outing, acting as stage-manager. Mrs. Palmer (Nellie Deane) is playing Topsy.

Clint G. Ford's performance of the negro part in Winchester is highly spoken of. Mr. Ford has been engaged for the negro comedy part in At the Gates of Justice.

Rose Tiffany has arrived in town, having closed with the Minerva Nell company.

C. A. Arthur will star Hortense Nielsen in Twelfth Night next season.

Lucie A. Reeves is meeting with success in the ingenue role, Nikie Farquhar, in Peaceful Valley.

The Metropolitan Theatrical Exchange is booking a Spring tour for Andy Amann and Frances Hartley, who are to be featured by Louis Schiller in the new musical farce, The Professor's Courtship.

Perry, N. Y., with a population of 2,000 and a handsome opened floor theatre, wants a few first-class attractions.

A new rural drama by W. J. Holmes will be launched by Wilmot and Holmes next season. The play tells a story of country life. Adequate scenery will be built for the production.

Mlle. Rose Blyth, the dancer, has made a hit in the Christmas pantomime at the Grand Opera House, Pittsburg.

Jess M. Freylinger secured his release from the Mabel Paige company to sign with S. A. Schlaus' Where the Laugh Comes Co. in advance and press agent. The company is touring the South.

Sydney de Grey resigned from the A Trip to Buffalo company and is back in New York, open to responsible offers.

Owing to the destruction of the Vendome Theatre, Nashville, Tenn., by fire on Jan. 2, J. Sydney Macy can be secured as stage director for stock or new productions. He may be addressed care Vendome office, Nashville, Tenn., or Actors' Society.

The Veronee Stock company, supporting Lillian Mortimer, has not closed, as was reported.

It is said that The White Slave is being presented in the small towns of Indiana by the De La Cour Sisters company. Robert Campbell, who controls the play, announces that he will hold the local managers responsible for its unauthorized production.

George Timmons, harpist, and Lillie May are recent additions to the Veronee Stock company.

Charles H. Yale's Devil's Auction company has begun its return trip from the Pacific Coast, after enjoying a successful half season.

Amelia Gardiner is playing with success Lady Rastney, the part originated by Jessie Millward, in Mrs. Dane's Defense.

Lillian Austin, who is playing the leading soubrette part in The Burgomaster (Western) has won praise by her work.

The Della Pringle company had a happy Christmas on the private car, "Jolly Della." The members exchanged handsome gifts and presented Mr. and Mrs. Adams (Della Pringle) with a silver tea set.

The Schiller Stock company was entertained by Manager E. A. Schiller at a Christmas dinner at Norwich, Conn.

Thirty-six thousand Taylor XX professional trunks were sold during the year 1901. The Taylor Trunk Works, of Chicago and New York, are located at 39 East Randolph Street, Chicago, and 131 West Thirty-eighth Street, New York. A catalogue will be sent upon solicitation.

Fun in a Boarding School, brought up to date, will be let to managers of Summer parks by John H. Ince.

Florida Kingsley, who has made a very favorable impression with the Shea Stock company, which closed Saturday night, has joined Eleanor Merron's company for the rest of the season.

Marie Laurens, the soprano prima donna, is at Liberty: 29 Forrester Street, Salem, Mass., is her permanent address.

Lawrence Russell is no longer connected with Jule Walters or any of his enterprises. All communications should be addressed direct to Mr. Walters.

Ed N. McDowell, managing The Tide of Life, wants comedy dramas and melodramas for the coming season.

Mlle. 'Awkins and 'Way Up East, a burlesque on 'Way Down East, suitable as a vaudeville sketch for five people, can be had for repertoire companies of Arthur W. Tams, 109 West Twenty-eighth Street.

Records were broken at the Academy of Music, Newburgh, N. Y., by the H. V. Phelan Stock company during New Year's week. Fred M. Taylor, the manager of the house, says in part of his indorsement: "The company gave the best satisfaction of any that ever played my house."

Yale and Ellis, the musical extravaganza impresarios, want the services of a young and experienced wardrobe woman, who is capable of doing [illegible] work. Applicants should address Yale and Ellis, 2109 South Iseminger Street, Philadelphia.

Minnie A. Barrie, who is now playing the ingenue role in The Man Who Dared, will be at Liberty after Jan. 18. Her address after that date will be care of the Actors' Society, New York city.

Nellie Yale has returned to New York, owing to the closing of W. A. Brady's company, and is now open to consider offers for leads and comedy.

Charles P. Edwards' scenic production of Midnight in New York is being booked in the principal cities. Guarantees and first money contracts are the rule for one-night stands.

Edward Clark will appear at Tony Pastor's week of Jan. 27.

Sam Pickett's Comic Opera company opened Aug. 5 at Portland, Ore., and have toured successfully ever since.

An exceptionally fine soprano for a concert company can be had by addressing Frank Hurst, Uniontown, Pa.

AMATEUR NOTES.

Under the direction of Janet Edmondson Walker, amateurs will enact The Magistrate at Brookline, Mass., Jan. 20.

Vassar girls acted Freezing a Mother-in-Law and Who's Who at the college theatre Jan. 11. J. Priscilla Sousa, daughter of the band master, managed the performance.

THE DRAMATIC SCHOOLS.

To-day (Tuesday) the first of a series of matinees will be given by the American School of Opera at Berkeley Lyceum. Carmen and excerpts from La Boheme will be sung.

Born.

CLARK.—To Mr. and Mrs. W. T. Clark, on Dec. 22, a daughter.

HOFMANN.—A son, to Mr. and Mrs. Max Hofmann (Gertrude Hays), at Norfolk, Va., Dec. 31.

TAYLOR.—A son, to Mr. and Mrs. Charles A. Taylor (Lauretta Cooney), in New York city Jan. 1.

Married.

CARPENTER—EVANS.—E. J. Carpenter and J. Millicent Evans, at Salt Lake City, Dec. 31.

DE WOLFE—HULL.—James De Wolfe and Grace Hull, at St. Joseph, Mo., on Jan. 1.

MUHLLER—RITCHIE.—Leopold Mueller and Maude Ritchie, at Savannah, Mo., Dec. 18.

Died.

BELL.—Robert E. Bell, Jr., at Denver, Col., aged 6½ months, of brain fever.

BRANDT.—Kathe Brandt, in New York city, on Jan. 12, of peritonitis, aged 24 years.

BRINKLEY.—Harry Brinkley, in New York city, on Jan. 9, of pneumonia.

DAZIAN.—Wolf Dazian, in New York city, on Jan. 9, aged 60 years.

DICKEY.—Blanche Dickey, at Rochester, N. Y., Jan. 8.

DODGE.—Richard S. Dodge, at Lynn, Mass., on Jan. 8, of heart disease.

GOODWIN.—Emma J. Goodwin, at Manchester, N. H., on Jan. 2, of heart failure, aged 19 years.

HOWE.—Noble P. Howe, in Seattle, Wash., on Dec. 28, of dropsy.

LITCHFIELD.—Mrs. Chauncey B. Litchfield, at Tarin, N. Y., on Jan. 6, of cancer.

NOWOTTNY.—Litta Nowottny, in Cincinnati, O., on Jan. 4.

POLK.—Joseph B. Polk, in Baltimore, Md., on Jan. 8, of apoplexy, aged 61 years.

SLOCUM.—James W. Slocum, in New York city, on Jan. 10, of a complication of diseases, aged 37 years.

SMITH.—Harry Axwell Smith, at Flushing, L. I., on Jan. 6, of a complication of diseases.

WEBBER.—S. J. Webber, in New York city, on Jan. 8.

WIRETTA.—Fred Wiretta, drowned near Caldwell, Kan., Dec. 29.

David Cooper, leading man, W. S. Hardiss Stock, St. John's, Newfoundland.

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Irwin, Pa., Dec. 30,	$414.80
Greensburg, Pa., Dec. 31,	440.15
Johnstown, Pa., Jan. 1,	698.75
Wheeling, W. Va., Jan. 2, 3, 4,	1,536.60
East Liverpool, Ohio, Jan. 6,	535 65
Charleroi, Pa., Jan. 7,	628.15
Butler, Pa., Jan. 8,	367.15
Beaver Falls, Pa., Jan. 9,	449.80
Scottdale, Pa., Jan. 10,	396.10
McKeesport, Pa., Jan. 11,	587.00
	$6,054.15

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Route Eastern Company—Milford, Mass., Jan. 14; Mallard, 15; Fitchburg, 16; Lynn, 17, 18; Gloucester, 20; Salem, 21.

CHAS. L. WALTERS, Mgr.

Route Western Company—Keokuk, Ia., Jan. 14.

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DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BRIGHT EYES (Eastern): Merle H. Norton, prop.; S. R. Lesher, mgr.): Hanover, Pa., Jan. 14, Waynesboro 15, Hagerstown, Md., 16, Piedmont, W. Va., 17, Frostburg, Md., 18.

A BRIGHT EYES (Western): Merle H. Norton; Joe G. Bayens, mgr.): Nevada, Mo., Jan. 14, Rich Hill 15, Butler 16, Olathe, Kan., 17, Paola 18, Osawatomie 19, Ottawa 21, Iola 22, Yates City 23, Chanute 24, Cherry Vale 25.

A BUNCH OF KEYS (Gus Bothner, mgr.): Streator, Ill., Jan. 14, Pontiac 15, Fairbury 16, La Fayette, Ind., 17, Ft. Wayne 18, Wyandotte, Mich., 19, Kenton, O., 20, Bellefontaine 21, Troy 22, Hamilton 23, Dayton 24, Richmond, Ind., 25, Delaware, O., 27, McDonaldsville 28, New Martinsville, W. Va., 29, Waterville 30, Waynesburg, Pa., 31, Washington Feb. 1.

A CAVALIER OF FRANCE (Shipman Brothers, mgrs.): Berlin, N. H., Jan. 14, White River Junction, Vt., 15, Claremont, N. H., 16, Manchester 17, Concord 18, Nashua 20, Keene 21, Bellows Falls 22, Thousand Island Park, N. Y., 23, Plattsburg 24.

A DAY AND A NIGHT (Broadhurst and Currie, mgrs.): St. Joseph, Mo., Jan. 14, Lincoln, Neb., 15, Des Moines, Ia., 16, Marshalltown 17, Cedar Rapids 18, Clinton 21, Freeport, Ill., 22, Janesville, Wis., 23, Kewaunee 24, Valparaiso, Ind., 27, Goshen 28, Wabash 29, Elkhart 31.

A GAMBLER'S DAUGHTER (J. M. Ward and R. L. Cragg, mgrs.): Albany, N. Y., Jan. 13-15, Camden, N. J., 16-18, Baltimore, Md., 20-25.

A HOMESPUN HEART (Walter Floyd, mgr.): Mattoon, Ill., Jan. 14, Bloomington 15, Canton 16, Peoria 17, Ottawa 18, Spring Valley 19, Champaign 20, Danville 21, Terre Haute, Ind., 22, Indianapolis 23-25.

A HOOSIER DAISY: Charleston, Ill., Jan. 14.

A JOLLY AMERICAN TRAMP (N. D. Newell, mgr.): New York city Jan. 13-18.

A LION'S HEART (Carl A. Haswin): St. Joseph, Mo., Jan. 14, 15, Topeka, Kan., 16, Atchison 17, Leavenworth 18, Kansas City, Mo., 19-25, Joplin 26, Webb City 27, Springfield 28, Sedalia 29, Clinton 30, Jefferson City 31, St. Louis Feb. 2-8.

A MERRY CHASE (Lyman Brothers): Norman, O., T., Jan. 14, Guthrie 15, Perry 16, Newkirk 17, Arkansas City, Kan., 18, Winfield 20, Independence 21, Coffeyville 22, Oswego 23, Columbus 24, Carl Junction 25, Webb City 26.

A POOR RELATION (Fred G. Berger, mgr.): Hastings, Neb., Jan. 14, Plattsmouth 15, Crescent, Ia., 16.

A RAGGED HERO (Richards and Fielding, mgrs.): Columbus, O., Jan. 13-15, Chicago, Ill., 19-25, Cincinnati, O., 26-Feb. 1.

A RAG TIME REVOLUTION: Kansas City, Mo., Jan. 12-18.

A RAG TIME REVOLUTION (Bicknell and Rowe, mgrs.): New Baltimore, O., Jan. 15.

A ROMANCE OF COON HOLLOW (C. S. Callahan, mgr.): Rock Rapids, Wis., Jan. 15, Rawlins 16, Estherville 17, Cheyenne 18, Ft. Dodge, Neb., 22, Kearney 23, Grand Island 24, Fairbury 25, St. Joseph, Mo., 26-28, Falls City 29, Nebraska City, Neb., 30, Tecumseh Feb. 1.

A ROYAL PRISONER (Troy S. Jasper; E. H. Robinson, mgr.): New Brunswick, N. J., Jan. 16, Perth Amboy 17, Atlantic City 18, Elizabeth 20, Clinton 21, Williamsport 22, Bethlehem, Pa., 23.

A RUNAWAY MATCH (H. W. Hanley, mgr.): Troy, O., Jan. 14, Greenville, Ind., 15, Portland 16, Winchester 17, Dunkirk 18, Goshen 20, Elgin, Ill., 21.

A RUN ON THE BANK (Geo. L. Connell, mgr.): Lexington, Ky., Jan. 14, Winchester 15, Paris 16, Maysville 17, Ashland 18, Ironton, O., 20, Huntington, W. Va., 21, Gallipolis, O., 22, Pomeroy 23, Parkersburg, W. Va., 24, Steubenville, O., 25, Wheeling, W. Va., 27, Bellaire, O., 28, Pittsburg, Pa., 29-Feb. 1.

A STRANGER IN A STRANGE LAND (Thall and Kennedy, mgrs.): Cheyenne, Wyo., Jan. 14, North Platte, Neb., 15, Kearney 16, Grand Island 17, Fremont 18, Omaha 19.

A THOROUGHBRED TRAMP (Elmer Walters): Cedar Rapids, Ia., Jan. 13.

A WISE GUY: Chicago, Ill., Jan. 12-18, Detroit, Mich., 19-25.

A WISE INVESTOR (Chas. B. Marvin, prop.): Centerville, Ia., Jan. 14, Unionville, Mo., 15, Brookfield 16, Macon 17, Mexico 18, Chillicothe 19, Trenton 20, Cameron 21, Plattsburg 22, Maryville 23, Albany 24, St. Joseph 25, Hiawatha, Kan., 27, Troy 28, Atchison 29, Leavenworth 30, Kansas City, Mo., 31.

ACROSS THE CONTINENT (Gustave Frohman, mgr.): Pittsburg, Pa., Jan. 6-25.

ACROSS THE PACIFIC (Henry Clay Barnabee): Brooklyn, N. Y., Jan. 13-18.

ADAIR, MAUDE (Maude Adair and Thall, mgrs.): Rochester, N. Y., Jan. 13-18, Syracuse 19-25.

ADAMS, A. WILLARD (Charles and Frank Adams, mgrs.): Cumberland, Md., Jan. 14, Connellsville, Pa., 15, Camden, W. Va., 16, Grafton 17, Fairmont 18.

ALLEN, VIOLA (Arthur and Co., mgrs.): New Orleans, La., Jan. 12-18.

ANDERSON, G. A. (G. A. Brown, mgr.): Bloomington, Ill., Jan. 14, Lincoln 15, Lacon 16, Lowell 17, Streator 18, Ottawa 19, Winchester 20, Pittsfield 21, Macomb 22, Monmouth 23, Galesburg 24, Kewanee 25, Princeton 26, Sterling 27, Dixon 28.

ANDERSON, WILLIAM (William Russell): W. Va., Jan. 14, Wheeling 15, Steubenville, O., 16, Youngstown 17, Akron 18, Cleveland 19-25, New York city 27-Feb. 8.

ARE YOU A BUFFALO (Gus Hill, mgr.): Baltimore, Md., Jan. 12-18, Washington, D. C., 19-25.

ARE YOU A MASON? (Cincinnati, O., Jan. 12-18.

ARIZONA (Glen Ely Hall and Fred H. Hamlin, mgrs.): Chicago, Ill., Jan. 12-18.

AS CHIEFTAIN (Chauncey Olcott, Whitaker and Lawrence, mgrs.): Cincinnati, O., Jan. 12-18.

AT VALLEY FORGE (Keller and Mann): Seattle, Wash., Jan. 12-18.

AT VALLEY FORGE (D. E. Lester, mgr.): Wilmington, O., Jan. 14, Hillsboro 15, Maysville 16, Ft. Thomas 17, Covington, Ky., 18, Ashland 20, Mt. Sterling 21, Versailles 22, Georgetown 23, Union City, Ind., 24, Greenville, O., 25, Piqua 27, Troy 28, Urbana 29, Springfield 30, Xenia 31.

AUDITORIUM STOCK (Standard Bros., mgrs.): New Orleans, La., Jan. 12-18.

AUSTIN, JOSHUA (W. S. Campbell, mgr.): Greenville, Ill., Jan. 14, Alton 15, Carrollton 16, Carmi 17, Harrisburg 18, Centralia 20, Mt. Vernon 21, Effingham 22, Litchfield 23, Taylorville 24, Pana 25.

BAKER STOCK (Grace E. Baker, prop.): St. John, N. B., Jan. 13-18.

BARLOW STOCK (Thos. E. Shea, mgr.): Wilkes-Barre, Pa., Jan. 13-18, Williamsport, Pa., 20-25.

BARNABEE, HENRY CLAY (Boston Ideals): Providence, R. I., Jan. 13-18, Syracuse, N. Y., 20-25.

BARNES-PRINCESS (Eastern): Wm. T. Keogh, mgr.): Kansas City, Mo., Jan. 12-18, St. Louis 19-25.

BARNES-PRINCESS (Western): Wm. T. Keogh, mgr.): Kansas City, Kan., Jan. 12-18, Topeka 19-25.

BARRETT, CHARLES (Charles and Co., mgrs.): New York city Jan. 13-18.

BELLOWS STOCK (Walter Clarke Bellows, mgr.): Rockford, Ill., Oct. 14—indefinite.

BENNETT, JOE (Joe Bennett, mgr.): New York city Jan. 13-18.

BERGEN STOCK (Edwin Bergen, mgr.): Portland, Me., Jan. 13-18.

BIJOU STOCK (Walter Floyd, mgr.): Springfield, Mo., Jan. 13-18.

BIJOU STOCK (Bijou Amusement Co., mgrs.): Bay City, Mich., Jan. 13-18.

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BIJOU STOCK (Bijou Amusement Co., mgrs.): Saginaw, Mich., Jan. 13-18.

BIJOU STOCK (Frank Bennett, mgr.): Peoria, Ill., Jan. 13-18.

BIJOU STOCK (Bijou Amusement Co., mgrs.): Muskegon, Mich., Jan. 13-18.

BIJOU STOCK (Bijou Amusement Co., mgrs.): Grand Rapids, Mich., Jan. 13-18.

BIJOU STOCK (Bijou Amusement Co., mgrs.): Jackson, Mich., Jan. 13-18.

BIJOU STOCK (Bijou Amusement Co., mgrs.): Battle Creek, Mich., Jan. 13-18.

BIJOU STOCK (Bijou Amusement Co., mgrs.): Kalamazoo, Mich., Jan. 13-18.

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CHEEK'S COMEDIANS (Chas. C. Bean, mgr.): Richmond, O., Jan. 13-18, Uniontown, 20-25, Latrobe, Pa., 27-Feb. 1.
CURTIS COMEDY: Temple, Tex., Jan. 13-18.
DAVIDSON, FRANK: Vandalia, Ind., Jan. 13-18, Dexter 20-25.
DAVIDSON STOCK (A. E. Davidson, mgr.): Burlington, Ia., Jan. 13-18, Joliet, Ill., 20-25, Aurora 27-Feb. 1.
DE VOE, FLORA: Savanna, Ill., Jan. 13-18, Galena 20-25, Manchester, Ia., 27-Feb. 1.
DELORE-CORNELL: Middletown, Pa., Jan. 13-18, Carlisle 20-25, Milton 26-Feb. 1.
D'ORMOND-FULLER STOCK (T. Lon Hallett, mgr.): Wichita, Kan.—indefinite.
DUFFEY'S, ETHEL (Duffey and Gilder, mgrs.): Sandusky, O., Jan. 13-18, Lima 20-25.
ECLIPSE STOCK (Lloyd and Gautier): Demopolis, Ala., Jan. 13-18, Meridian, Miss., 16-18.
EMPIRE STOCK: San Antonio, Tex., Sept. 23—indefinite.
EVANS AND WARD STOCK (R. F. Evans, mgr.): Easton, Pa., Jan. 13-18.
EWING-TAYLOR (Albert Taylor, mgr.): San Antonio, Tex., Jan. 13-18, Waco 20-25, Gatesville, 27-Feb. 1.
FENBERG STOCK: Detroit, Mich., Jan. 13-18, Grand Rapids 20-25.
FERRIS COMEDIANS (Dick Ferris, prop.; Harry Buhl, mgr.): Lincoln, Neb., Jan. 13-18, Des Moines, Ia., 20-25, Rock Island 27-Feb. 1.
FRANKLIN STOCK (R. D. Davenport, mgr.): Middletown, N. Y., Jan. 13-18, Reading, Pa., 20-25.
FROHMAN'S, CHARLES, COMEDIANS: Holyoke, Mass., Jan. 14.
GARRICK THEATRE: Desoronto, Can., Jan. 13-18, Picton 20-25, Napanee 27-31.
GINNEY-MONTFLEM (Eastern): Scranton, Pa., Jan. 13-18, Binbamton, N. Y., 20-25, Pittston, Pa., 27-Feb. 1.
GORMAND AND FORD STOCK: Fair Haven, Vt., Jan. 13-18, Granville, N. Y., 20-25, Whitehall 27-Feb. 1.
GUY STOCK (G. C. Guy, mgr.): Princeton, Ind., Jan. 13-18.
HARCOURT COMEDY (W. R. Hill, mgr.): Fall River, Mass., Jan. 13-18.
HAYWARD, GRACE (Dick Ferris mgr.): Cairo, Ill., Jan. 13-18, Alton 20-25, Vincennes, Ind., 27-Feb. 1.
HIMMELEIN'S IDEALS: Allentown, Pa., Jan. 13-18, Easton 20-25, Norristown 27-Feb. 1, Lancaster 3-8.
HOWARD-DORSETT: Ottumwa, Ia., Jan. 13-18.
INTERNATIONAL STOCK (W. C. Mack mgr.): Somerset, Ky., Jan. 13-18, Winchester 20-25.
IRVING FRENCH (L. E. Ponce, mgr.): Shawnee, Ok. T., Jan. 13-15, Oklahoma City 16-18.
KEMBLE COMEDY (Gus Kemble, mgr.): Chenoa, Ill., Jan. 13-18.
KERKHOFF-LOCKE (Ivan Kerkhoff, mgr.): Wetmore, Kan., Jan. 13-20.
KEYSTONE DRAMATIC (McGill and Shipman, mgrs.): Wheeling, W. Va., Jan. 13-18, Bellaire, O., 20-25, Cambridge 27-Feb. 1.
KING DRAMATIC (Frank Lyman; W. Dunbon, mgr.): Worcester, Mass., Jan. 13-18, Lynn 20-25, Salem 27-Feb. 1.
KING DRAMATIC (Lon Beasley; F. F. Cleckner, mgr.): Reading, Pa., Jan. 13-18, Shamokin 20-25, Altoona 27-Feb. 1.
KING DRAMATIC (Frank Armstrong; H. C. Curtis, mgr.): Bay City, Mich., Jan. 13-18, Muskegon 20-25, Lansing 27-Feb. 1.
KINSEY KOMEDY (Chas. W. Benney, mgr.): Continental, O., Jan. 13-18.
KLARK-SCOVILLE (H. B. Klark, mgr.): Lowell, Mass., Jan. 13-18, Manchester, N. H., 20-25.
KRAUS-TAYLOR: San Antonio, Tex., Oct. 22—indefinite.
McAULIFFE, JERE, STOCK: Binghamton, N. Y., Jan. 13-18, Pittston, Pa., 20-25, Auburn, N. Y., 27-Feb. 1.
McDONALD-SCOTT: St. Martinsville, La., Jan. 13-18.
McDOUGALL-LA VANT: Winchester, Ill., Jan. 13-18.
MADDERN'S MERRY MAKERS: El Dorado, Kan., Jan. 13-15, Sterling 16-18, Pratt 20-22.
MARKS BROTHERS (Tom Marks, mgr.): Monroe, Mich., Jan. 13-18, Hudson 20-22, Tecumseh 23-25, Adrian 27-Feb. 1.
METROPOLITAN MERRY MAKERS (Will Maddern, prop.): Eldorado, Kan., 13-15.
MOREY STOCK: Ardmore, I. T., Jan. 13-18, McKinney, Tex., 20-25, Denison 27-Feb. 1.
MORRISON COMEDY (Arthur Denver, mgr.): New Britain, Conn., Jan. 13-18, Danbury 20-22, Bridgeport 23-25, Yonkers, N. Y., 27-Feb. 1.
MURRAY AND MACKEY (John J. Murray, mgr.): Butler, Pa., Jan. 13-18, Bradford 20-25, Corning, N. Y., 27-Feb. 1.
MURRAY COMEDY: Rockford, Ill., Jan. 13-18.
MYERS, IRENE (Will H. Myers, mgr.): Lebanon, Pa., Jan. 13-18, Pottsville 20-25, Reading 27-31.
MYRKLE-HARDER STOCK (Joe G. Glasgow, mgr.): Paducah, Ky., Jan. 13-18.
NINA REPERTOIRE (No. 1; Harry Bruns, mgr.): Girardsville, Pa., Jan. 13-18, Mauch Chunk 20-25, Wellsville, N. Y., 27-Feb. 1.
NYE AND COMPANY (Tom Franklyn Nye, mgr.): Iron Mountain, Mich., Jan. 13-18.
PAIGE, MABEL (Carl Brehm, mgr.): Charlotte, N. C., Jan. 13-18, Asheville 20-24, Spartanburg 25, Atlanta, Ga., 27-Feb. 1.
PAYTON'S CORNER COMEDY (J. S. Macauley, mgr.): Schenectady, N. Y., Jan. 13-18, Paterson, N. J., 20-Feb. 1.
PAYTON'S CORNER STOCK (David J. Ramage, mgr.): Norwich, Conn., Jan. 13-18, Woonsocket, R. I., 20-25, Fitchburg, Mass., 27-Feb. 1.
PERRY, O'DELL AND DEE'S COMEDIANS (Nate Fenton, mgr.): Carbondale, Pa., Jan. 13-18, Hornellsville, N. Y., 20-25, Elmira 27-Feb. 1.
PHELAN STOCK (E. V. Phelan, mgr.): Worcester, Mass., Jan. 13-18, Brockton 20-25, New London, Conn., 26-Feb. 1.
PRICE-ARLINGTON (Wm. N. Smith, mgr.): Waxahachie, Tex., Jan. 13-18, Cleburne 20-25.
RENTFROW'S PATHFINDERS: Danville, Va., Jan. 13-18, Greensboro, N. C., 20-25.
ROBERTS, GERTRUDE (Harry C. Arnold, mgr.): Westbrook, Me., Jan. 13-15, Cumberland, Md., 16-18.
ROCKWELL, J. C.: Pascoags, R. I., Jan. 13-18.
ROGERS STOCK (W. N. Rogers, mgr.): San Antonio, Tex., Sept. 16—indefinite.
ROWE-KING STOCK: Augusta, Me., Jan. 13-18, Haverhill, Mass., 20-25, Lawrence 27-Feb. 1, Westerly, R. I., 3-8.
RYAN, DANIEL: Meriden, Conn., Jan. 13-18.
SCHILLER STOCK (E. A. Schiller, mgr.): Chester, Pa., Jan. 13-18, Cumberland, Md., 20-25, Wheeling, W. Va., 27-Feb. 1.
SHANNON, HARRY: Morrison, Ill., Jan. 13-18, Chicago 20-Feb. 1.
SHEA, THOS. E.: Rochester, N. Y., Jan. 9-14, Auburn 15-18, New Castle, Pa., 20-25, Canton, O., 27-Feb. 1.
STANLEY, CARRIE: Dayton, Wash., Jan. 13-18.
TOLSON-MILLER: Baton Rouge, La., Jan. 13-18.
VAN DYKE AND EATON (C. Mack, mgr.): Springfield, O., Jan. 13-18.
WAITE COMEDY (Simon Nahm, mgr.): Lowell, Mass., Jan. 13-18, Dover, N. H., 20-25, Portland, Me., 27-Feb. 1.
WARNER COMEDY (Ben R. Warner, mgr.): Wichita, Kan., Jan. 6-18.
WIEDEMANN'S BIG SHOW (Willis Bass, mgr.): Placerville, Cal., Jan. 13-18, Hollister 20-25, Watsonville 27-Feb. 2.
WILLIAMS STOCK (Tucker and Williams, mgrs.): New Castle, Pa., Jan. 14, 15, Rochester 16-18.

OPERA AND EXTRAVAGANZA.

A RUNAWAY GIRL: Kansas City, Mo., Jan. 12-18.
A TRIP TO BUFFALO (Chas. F. Sailsbury, mgr.): Toronto, Can., Jan. 7-18.
ANDREWS OPERA: Kansas City, Mo., Sept. 23—indefinite.
AUSTRALIAN JUVENILE OPERA (Pollard's; Shipman Bros., mgrs.): Portland, Ore., Jan. 13-18, Everett, Wash., 21, Whatcom 22, Seattle 23-25, Spokane 27-30.
BLACK PATTI'S TROUBADOURS (Voelckel and Nolan, mgrs.): Los Angeles, Cal., Jan. 13-15, Pasadena 16, Santa Barbara 17, Ventura 18, Bakersfield 20, Tulare 21, Visalia 22, Fresno 23, San Jose 24, Stockton 25, Vevada City 27, Grass Valley 28, Virginia City 29, Reno 30, Ogden, U., Feb. 1.
CASTLE SQUARE OPERA: Chicago, Ill., Dec. 23—indefinite.
COLUMBIA COMIC OPERA (Chas. N. Holmes, mgr.): Madison, N. H., Jan. 13-18, Taunton, Mass., 20-25.
DALY, DAN: Buffalo, N. Y., Jan. 16-18.
DAVIS, R. WADE, MUSICAL EXTRAVAGANZA: York, Pa., Jan. 17, 18.
FLORODORA (A. Fisher and Ryley, mgrs.): New York city Dec. 12-Jan. 25.
FLORODORA (Western; Fisher and Ryley, mgrs.): Peoria, Ill., Jan. 14, Galesburg 15, Davenport, Ia., 16, Burlington 17, Quincy, Ill., 18, Cairo 20, Pedgeah, Ky., 21.
GRAU GRAND OPERA (Maurice Grau, mgr.): New York city Dec. 23—indefinite.
GRAU, JULES, OPERA: Ft. Worth, Tex., Jan. 13-15, Dallas 16-18.
HELD, ANNA: New York city Oct. 14—indefinite.
HERALD SQUARE OPERA (Nelson and Klutzing, props.): Yazoo City, Miss., Jan. 14, Greenwood 15, Greenville 16, Monroe, La., 17, 18, Vicksburg, Miss., 20 Natchez 21, Port Gibson 22, 23, Baton Rouge, La., 24, 25.
KIRKE DODD (Eastern; Henry W. Savage, mgr.): Cleveland, O., Jan. 13-18, Detroit, Mich., 20-25, Washington, D. C., 27-Feb. 1.
KING DODD (Western; Henry W. Savage, mgr.): Mansfield, O., Jan. 14, Newark 15, Zanesville 16, Bellaire 17, Wheeling, W. Va., 18, New Philadelphia, O., 20, Cambridge 21, Sistersville, W. Va., 22, Marietta, O., 23, Parkersburg, W. Va., 24, Clarksburg 25, Charleston, 27, Huntington 28, Frankfort, Ky., 29, Lexington 30, Paris 31.
METROPOLITAN ENGLISH COMIC OPERA: New Orleans—indefinite.
MISS BOB WHITE (Simon and Zimmermann, mgrs.): Richmond, Va., Jan. 13.
MORA, AMALIA, OPERA: Louisville, Ky., Jan. 13-15, Evansville, Ind., 16, Vincennes 17, Peoria, Ill., 20, Rockford 21, Milwaukee, Wis., 23-25, Minneapolis, Minn., 26-Feb. 1.
ROGERS BROTHERS: Pittsburg, Pa., Jan. 12-18.
SAN TOY: Washington, D. C., Jan. 13-18.
THE BELLS OF NEW YORK (Sam S. Shubert, mgr.): Montreal, Can., Jan. 13-18.
THE BURGOMASTER (Western; R. D. Sullman, mgr.): Salt Lake, U., Jan. 13-15, Laramie, Wyo., 17, Cheyenne 18, Lincoln, Neb., 20, St. Joseph, Mo., 21, 22, Des Moines, Ia., 23, Cedar Rapids 24, Clinton 25, Dubuque 27, Fort Dodge 28, Sioux City 29, Des Moines 30, Omaha, Neb., 31-Feb. 1.
THE CASINO GIRL: Cleveland, O., Jan. 13-18.
THE DEVIL'S AUCTION (Chas. H. Yale's): Denver, Col., Jan. 12-18, Hastings, Neb., 20, Lincoln 21, Nebraska City 22, Sioux City 23, Yankton, S. D., 24, Sioux City 25-Feb. 1.
THE LIBERTY BELLES: Boston, Mass., Jan. 6-18.
THE PRINCESS CHIC (Kirke La Shelle, mgr.): Pueblo, Col., Jan. 16, Salt Lake, U., 16-18, San Francisco, Cal., 20-Feb. 2.
THE SLEEPING BEAUTY AND THE BEAST: New York city Nov. 6—indefinite.
THE STROLLERS: Omaha, Neb., Jan. 14, 15.
TH TELEPHONE GIRL (J. J. Rosenthal, mgr.): Indianapolis, Ind., Jan. 13-15, Columbus, O., 16-18, Chillicothe 20, Portsmouth 21, Ironton 22, Charleston, W. Va., 23, Huntington 24, Lexington, Ky., 25, Cincinnati, O., 26-Feb. 1.
THE TORREADOR (Francis Wilson): New York city Jan. 6—indefinite.
WILBUR OPERA: Battle Creek, Mich., Jan. 13-18, Grand Rapids 19-25.
WILSON, FRANCIS (Arthur Miller, mgr.): New York city Jan. 6—indefinite.

VARIETY.

AMERICAN STATUESQUES (Durkee and Maug, props.): Port Huron, Mich., Jan. 13, 14, Owosso 15, Jackson 16, Ann Arbor 17, Oxford 18.
BON TON BURLESQUERS (Ed F. Rush, mgr.): Fall River, Mass., Jan. 13-18.
BRYANT, HARRY, BURLESQUERS: Brooklyn, N. Y., Jan. 13-18.
CITY CLUB (Phil Fisher, mgr.): Boston, Mass., Jan. 13-18, Providence, R. I., 20-25, New York city 27-Feb. 1.
CLARK'S NEW ROYALS (F. S. Clark, mgr.): Boston, Mass., Jan. 13-18, Philadelphia, Pa., 20-25, Hartford, Conn., 27-Feb. 1.
CORDETT, YOUNG (John S. Burke, mgr.): Providence, R. I., Jan. 13-18, Baltimore, Md., 20-25, Pittsburg, Pa., 27-Feb. 1.
CRACKER JACKS (Rob. Manchester, mgr.): Minneapolis, Minn., Jan. 12-18, St. Paul 19-25.
DAINTY DUCHESS (L. Lawrence Weber, mgr.): New York city Jan. 12-18.
EMPIRE SHOW: Brooklyn, N. Y., Jan. 6-30.
FULGORA'S STARS (J. H. Herne, mgr.): Mt. Carmel, Pa., Jan. 15, Pottsville 19.
GAY MORNING GLORIES: Philadelphia, Pa., Jan. 13-18.
GAY NEW YORKERS (Andrews and Semmens, mgrs.): Tamaqua, Pa., Jan. 14, Bloomsburg 15, Muncy 16, Canton 17, Wellsboro 18.
HIGH ROLLERS (F. S. Pierce, mgr.): Baltimore, Md., Jan. 13-18.
HOWARD, MAY (A. D. Cameron, mgr.): St. Paul, Minn., Jan. 12-18.
HYDE'S COMEDIANS: Newark, N. J., Jan. 13-18, Baltimore, Md., 20-25.
INNOCENT MAIDS (T. W. Dinkins, mgr.): Albany, N. Y., Jan. 13-15, Troy 16-18.
IRWIN'S MAJESTIC BURLESQUERS: Cincinnati, O., Jan. 12-18, Indianapolis, Ind., 27-Feb. 1.
JACK'S, SAM T., OWN: Milwaukee, Wis., Jan. 12-18.
JOLLY GRASS WIDOWS (Gus W. Hogan, mgr.): Jersey City, N. J., Jan. 13-18, Philadelphia, Pa., 20-25, Baltimore, Md., 27-Feb. 1.
KNICKERBOCKERS (Louis Robie, mgr.): Montreal, Can., Jan. 13-18, Paterson, N. J., 20-25.
LAFAYETTE SHOW: Indianapolis, Ind., Jan. 12-18, Pittsburg, Pa., 19-25.
LITTLE MAGNET: New York city Jan. 12-18.
LONDON BELLES (Rose Sydell's): Philadelphia, Pa., Jan. 6-18.
MISS NEW YORK, JR.: Patterson, N. Y., Jan. 13-18.
MONTE CARLO GIRLS (Jas. C. Fulton and Co., mgrs.): Detroit, Mich., Jan. 13-18.
NEW YORK STARS: Cleveland, O., Jan. 13-18, Buffalo, N. Y., 20-25, Philadelphia, Pa., 27-Feb. 1.
ORIENTAL BURLESQUERS (W. B. Watson, mgr.): Philadelphia, Pa., Jan. 13-18.
REEVES, AL.: Canton, O., Jan. 14.
REILLY AND WOODS: Milwaukee, Wis., Jan. 12-18, Chicago, Ill., 19-25, Cleveland, O., 27-Feb. 1.
RENO NOVELTY: Oregon, Ill., Jan. 15, Polo 16.
RENTZ-SANTLEY (Abe Leavitt, mgr.): Brooklyn, N. Y., Jan. 13-18.
RICE AND BARTON GAYETY: Omaha, Neb., Jan. 12-18.
THE RAMBLERS (R. A. Myers, mgr.): Fall River, Mass., Jan. 13-15.
THE SCRIBNERS' SHOW: St. Louis, Mo., Jan. 12-18.
THOROUGHBREDS (Frank B. Carr, mgr.): Washington, D. C., Jan. 13-18.
TROCADERO BURLESQUERS (Waldron and Bryant, mgrs.): New York city Jan. 6-18.
UTOPIANS (T. W. Dinkins, mgr.): Logansport, Ind., Jan. 16-18.
VICTORIA BURLESQUERS: Detroit, Mich., Jan. 12-18, Philadelphia, Pa., 19-25, Boston, Mass., 28, Providence, R. I., Feb. 1.
WORLD BEATERS (J. H. Mack, mgr.): Springfield, Mass., Jan. 13-15, Lowell 16-18.

MINSTRELS.

BIG FEMALE (Thos. P. Kelley, mgr.): Berlin, Can., Jan. 14, Stratford 15, Goderich 16, St. Marys 17.
CLEVELAND, W. S.: Chicago, Ill., Dec. 15—indefinite.
CULHANE, CHACE AND WESTON'S (Will E. Culhane, mgr.): Jersey Shore, Pa., Jan. 14, Troy 15, Canton 16, Milton 17, Hazelton 18.
FIELD'S, AL.: Towanda, Pa., Jan. 14, Easton 15, Elizabeth, N. J., 16, Trenton 17, Harrisburg, Pa., 18, Staunton, Va., 20, Richmond 21, Charlottesville 22, Roanoke 23, Bristol, Tenn., 24, Knoxville 25.
GORTON'S (C. C. Pearl, mgr.): Maysville, Ky., Jan. 14.
HAVERLY'S MINSTRELS (W. F. Riley, mgr.): Springfield, Mo., Jan. 14, Memphis, Tenn., 15, Helena, Ark., 16, Little Rock 17, Hot Springs 18.
VOGEL'S, JOHN W.: Harrisburg, Pa., Jan. 13, Lebanon 27, Lancaster 28, Columbia 29, York 30, Hanover 31, Hagerstown, Md., Feb. 1, Cumberland 3, Fairmont, W. Va., 5, Weston 6, Clarksburg 7, Marietta, O., 8.
PRIMROSE AND DOCKSTADER: Minneapolis, Minn., Jan. 12-14, St. Paul 15-18, Chicago, Ill., 19-25, South Bend, Ind., 27, Fort Wayne 28, Toledo, O., 29, London, Can., 30, Hamilton 31, Rochester, N. Y., Feb. 1.
RICHARDS AND PRINGLE'S (Rusco and Holland, mgrs.): Bartow, Fla., Jan. 14, Orlando 15, Palatka 16, St. Augustine 17, Jacksonville 18, Fernandina 20, Brunswick, Ga., 21, Savannah 22, Macon 23, Atlanta 24, 25, Athens 27, Augusta 28, Columbia 29, Orangeburg 30, Charleston 31.
SUN'S, GUS: Suisun, Cal., Jan. 14, Redwood City 16, Los Gatos 17, Santa Cruz 18.
WEST'S MINSTRELS (Sanford B. Hicaby, mgr.): New Orleans, La., Jan. 12-18, Mobile, Ala., 20, Birmingham 21, Memphis, Tenn., 22.

MISCELLANEOUS.

BOSTOCK'S ANIMAL SHOW: Boston, Mass., Dec. 11—indefinite.
BOSTON LADIES' SYMPHONY ORCHESTRA: Dowagiac, Mich., Jan. 15, Benton Harbor 15, Holland 16, Lansing 17, Durand 18.
BROOKE'S CHICAGO MARINE ORCHESTRA: Chicago, Ill., Nov. 27—indefinite.
CHICAGO GLEE CLUB: Ozark, Mo., Jan. 14, Springfield 15.
CRYSTALPLEX (M. Henry Walsh's): Barre, Vt., Jan. 12-18, Stowe 20-25, Waterbury 27-Feb. 1.
FLINTS, THE (Hypnotists): Iowa City, Ia., Jan. 13-18, Beatrice, Neb., 20-22, Hastings 23-25, Lincoln 27-Feb. 1.
GYPSY CAMP (Nat Burgess, mgr.): Boston, Mass., Dec. 11—indefinite.
HART (Hypnotist; D. T. Hart, mgr.): Lake Charles, La., Jan. 12-18, Patterson 20, 21, Lafayette 23-25, New Iberia Feb. 3-8.
HERRMANN, THE GREAT: Jacksonville, Fla., Jan. 14, Tampa 15, Waycross, Ga., 17, Brunswick 18, Savannah 20, Charleston, S. C., 21, Columbia 22, Augusta, Ga., 23, Greenville, S. C., 24, Asheville, N. C., 25, Greensboro 27, Raleigh 28, Norfolk, Va., 29, Richmond 30, Petersburg 31, Newport News Feb. 1, Newark, N. J., 3-8.
HOWE, LEENA, BAND: Brooklyn, N. Y., Jan. 12-18.
HOWE'S MOVING PICTURES (Lyman): Clearfield, Pa., Jan. 14, Curwensville 15, Reynoldsville 16, Kane 17, Jamestown, N. Y., 18, Corry, Pa., 20.
INNES AND HIS BAND: Macon, Ga., Jan. 14, Columbus 15, Montgomery, Ala., 16, Mobile 17, Meridian, Miss., 18, New Orleans, La., 19, Natchez, Miss., 20, Jackson 21, Birmingham, Ala., 22, Sheffield 23, Nashville, Tenn., 24, Memphis 25.
IRELAND'S PAN-AMERICAN CARNIVAL: St. Petersburg, Fla., Jan. 15, Tampa 16-18.
KELLAR (Dudley McAdow, mgr.): Minneapolis, Minn., Jan. 12-18, Stillwater 20, Red Wing 21, La Crosse, Wis., 22, Winona 23, Madison, Ill., 24, Chicago 26-30.
KILTIES' BAND (T. P. J. Power, mgr.): South Norwalk, Conn., Jan. 14, Paterson, N. J., 15, Brooklyn, N. Y., 16, Elizabeth, N. J., 17, Baltimore, Md., 18, Washington, D. C., 19, Richmond, Va., 20, Newport News 21, Norfolk 22, Lynchburg 23.
KINODROME SHOW (Horace S. Clark, mgr.): Clinton, Ia., Jan. 13-15, Dubuque 16-18.
KNOWLES, THE (Hypnotists; E. E. Knowles, mgr.): Palestine, Tex., Jan. 13-18, Taylor 20, 22, Belton 23-25, Waco 27-Feb. 1.
LUCKY BILL: Stockton, Minn., Jan. 1—indefinite.
LYLE, EDWIN: Hamilton, Minn., Jan. 13-15, Borden 16-18.
MABO (Magician): Woodstock, Vt., Jan. 14, Hinsdale, N. H., 15, 16, Woonsocket, R. I., 17, Taunton, Mass., 18, Fitchburg 20, Brockton 21, Westfield 22, Brattleboro, Vt., 23, Meriden, Conn., 24, Englewood, N. J., 25, Brooklyn, N. Y., 27, 28, Ilion 29, Rochester 30, Binghamton 31.
NEW YORK SYMPHONY CONCERT (M. G. Van Bergen, mgr.): Carthage, Mo., Jan. 14, Joplin 15, Webb City 16, Chanute, Kan., 17, Coffeyville 18.
PAULINE (Hypnotist; Chas. Hine, mgr.): Ogdensburg, N. Y., Jan. 13-18, Malone 20-25.
PERKINS, BILL: Dover, Mo., Jan. 14, Pocahontas, Ark., 15, West Plains, Mo., 16, Louisiana 17.
ROVING FRANK GYPSY CAMP: Atlantic City, N. J.—indefinite.
SEVENGALAS, THE (Walter G. Mack, mgr.): Somerset, Ky., Jan. 13-18, Winchester 20-25, Ashland 27-Feb. 1.
WOOD, BILL (W. J. Marwell, mgr.): Kokomo, Ind., Jan. 14, Peru 15, Frankfort 16, Attica 17, Greencastle 18.

(Received too late for classification.)

A BREEZY TIME (Southern; Merle H. Norton, prop.): S. M. La Porte, mgr.): Salisbury, N. C., Jan. 14, Gastonia 15, Yorkville, S. C., 17, Chester 18, Rock Hill 20, Charlotte, N. C., 21, Greenville, S. C., 22, Spartanburg 23, Laurens 24, Newberry 25.
A STRANGER IN A STRANGE LAND: St. Louis, Mo., Jan. 19-25, Louisville, Ky., 26-Feb. 1.
ALLAN, VILLAIR: Orange, N. J., Jan. 13-18.
ARIZONA (Northern): Newark, O., Jan. 14, Piqua 15, Marion, Ind., 16, Anderson 17, Richmond 18.
BON TON STOCK (Chas. Leyburn, mgr.): Johnstown, Pa., Jan. 13-18, Altoona 20-25, Williamsport 27-Feb. 1.
DANIELS, FRANK: Indianapolis, Ind., Jan. 18.
DEONZO, WM., AND BROTHER: Indianapolis, Ind., Jan. 13-18, Elwood 20, Muncie 21, New Castle 22, Anderson 23, Gas City 24, Kokomo 25.
DE VONDE, CHESTER (Phil Levy, mgr.): East Liverpool, O., Jan. 13-18, Sharon, Pa., 20-25.
GARDNER AND PARTER COMEDY: Uniontown, Pa., Jan. 14.
HEARTS OF THE BLUE RIDGE: Medina, N. Y., Jan. 14, Ashtabula, O., 15, Toledo 16-18.
HELLO, BILL (W. M. Goodhue, mgr.): Aurora, Ill., Jan. 14, Paris 15, Taylorsville 16, Springfield 17, Litchfield 18.
HILLMAN, MAUDE: Hornellsville, N. Y., Jan. 13-18, Wilkes-Barre, Pa., 20-27.
HIMMELEIN'S IMPERIAL STOCK: South Bend, Ind., Jan. 13-18, Springfield, Ill., 20-25, Terre Haute 27-Feb. 1.
HUNTLEY-HARRIS: Red Bank, N. J., Jan. 13-18, Norristown, Pa., 20-25, Harrisburg 26-Feb. 1.
LEBOWLE, HENNESSY (Other People's Money; E. L. Johnson, mgr.): Biloxi, Miss., Jan. 18, McComb City 17, Yazoo City 20, Greenwood 21.
MACK, ANDREW: Pittsburg, Pa., Jan. 12-18.
NATHAN HALE: Saginaw, Mich., Jan. 15, South Bend, Ind., 16, Logansport 20, Lafayette 21, Champaign, Ill., 22, Jacksonville 24, Lincoln 25, Bloomington 27, Peoria 28, La Salle 29, Streator 30.
PAN-AMERICAN COMEDIANS (Jas. H. East, mgr.): Pawtucket, R. I., Jan. 13-18, Woburn, Mass., 20, Rockland 21, Plymouth 22.
QUINCY ADAMS SAWYER: Gardner, Mass., Jan. 14, Greenfield 15, Brattleboro, Vt., 16, North Adams, Mass., 17, Pittsfield 18.
ROMEO AND JULIET (May Stewart; Barlow and Waldron, mgrs.): El Reno, Ok. T., Jan. 14, Oklahoma City 15, 16, Norman 17, 18, Shawnee 20, Holdenville 21.
SPOONER DRAMATIC (F. E. and Allie; W. Dick Harrison, mgr.): Pensacola, Fla., Jan. 13-18, Bainbridge, Ga., 20-22, Valdosta 23-25, Lake City, Fla., 27-Feb. 1.
SPORTING LIFE (Walter Sanford, mgr.): Alton, Ill., Jan. 14, Hannibal, Mo., 15, Quincy, Ill., 16, Fort Madison, Ia., 17, Galesburg, Ill., 18, Peoria 19, Davenport, Ia., 20, Rock Island, Ill., 21, Muscatine, Ia., 22, Moline, Ill., 23, Clinton, Ia., 24.
STUTZ NEW YORK THEATRE: Ironwood, Mich., Jan. 13-18, Ishpeming 20-25, Escanaba 27-Feb. 1.
THE CONVICT'S DAUGHTER (Eastern; Geo. Samuels, mgr.): Syracuse, N. Y., Jan. 13-15, Rochester 16-18, Buffalo 20-25, Montreal, Can., 27-Feb. 1.
THROUGH THE BREAKERS (R. F. Lampman, mgr.): Jamestown, N. Y., Jan. 14, Sharon, Pa., 15, Franklin 16, Greenville 17, Akron, O., 18.
WILLS BROTHERS: Geneva, N. Y., Jan. 13, 14, Lyons 15, 16, Elmira 17, 18, Rome 20-22.
WINCHESTER: Indianapolis, Ind., Jan. 16-18.

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TELEGRAPHIC NEWS

CHICAGO.

Mrs. Campbell's Artistic and Social Success—Midwinter Doings by the Lake—Hall's Hints.

(Special to The Mirror.)

CHICAGO, Jan. 13.

With Ethel Barrymore, Julia Marlowe, and Blanche Walsh all here at one and the same time, we are certainly long on theatrical beauty, and if Mrs. Patrick Campbell had only remained for another week at the Grand we would have had the average cotgem beauty show beaten several blocks. But Mrs. Pat has left us for Broadway, taking with her her actors and "Pinky Panky Poo," the last syllable of whose "count out" name suggests that the one who draws it is "it" for hi-spy. Mrs. Campbell is certainly a great actress. Society, headed by Mrs. Potter Palmer, entertained her royally during her visit. On Friday Mrs. Campbell reciprocated by giving her entertainers a dinner at the Auditorium Annex. I asked Manager Al. Canby the other day what Mrs. Campbell thought of America, and he said that the strangest sight she had seen were the men sitting in the hotel windows. (I hope they do not see this, as I should hate to have them think that any one had ever noticed them.) Well, Mrs. Pat goes to New York with Chicago's hearty indorsement. If that does not kill her on Broadway she is all right.

Beautiful Julia Marlowe had a royal welcome to-night at Powers', where she began a long engagement in When Knighthood Was in Flower, exploiting the amplified edition of the Rosina Abbott biography published by her clever press agent, James O'Donnell Bennett, a Chicago product.

Now that the ladies of Lexington, Ky., have protested against the booking of Uncle Tom's Cabin by the local manager, many expect to hear that the gentlemen of Tupelo, Miss., have placed a similar ban upon The Nights in a Barroom.

The steam yacht in The Prince of Pesco sank for the last time in America at McVicker's Saturday evening, and last night Blanche Walsh opened in Jessie Meredith. Miss Walsh is supported by Messrs Mitchell, R. Peyton Gibbs, Robert Lowe, and others. George Bowles, another Chicagoan, is directing her tour.

Ethel Barrymore seems to have made an artistic and social hit here in Captain Jinks, as the Illinois is crowded nightly. This is the second and last week of her engagement. During her stay here she is the guest of Mr. and Mrs. Lucius Clark, of the North Side. Mr. Clark, by the way, is a brother-in-law of Richard Harding Davis. Next week, the Rogers Brothers in Washington.

Following Mrs. Patrick Campbell, Mr. Lothian Campbell appeared at the Grand Opera House this evening in the person of the veteran J. H. Stoddart. Mr. Stoddart has the capable support of Reuben Fax, John W. Jennings, little Edith Taliaferro, and others. The engagement is for but one week, and Primrose and Dockstader will follow.

This is the fifth week of Opie Read's play, The Starbucks, at the Dearborn, and the stock company will keep it on for an indefinite period, as the business continues large.

Francis Lu Blanche, billed as "the strong woman," is the card this week of Middleton's Museum. There is certainly nothing very muscular about Francis's name, but I am not prepared to dispute the point with her personally.

A dramatization of Robert W. Chambers' novel, "A King and a Few Dukes," will be put on by the Dearborn Stock company at the close of the run of The Starbucks.

The Castle Square Opera company began its fourth week at the Studebaker this evening with The Bohemian Girl, the cast including Joseph J. Sheehan, Adelaide Norwood, and E. J. Boyle. There was a large audience.

George Elliot and Alma Hearn are thrilling the West Siders at the Bijou this week with The Jesse Pomp in Missouri. At the Academy of Music Edmund Hayes is presenting A Wise Guy.

Before you had read in my last letter of the serious illness of Harry Smith, so long with Richard Hand, I had received a telegram from his brother calling me to his death. Thus we must add another name to the list of good fellows that have gone during the present season.

Two thousand audiences welcomed John and Emma Ray in A Hot Old Time to the Great Northern yesterday.

Manager Fred Hamlin, of the Grand, thought that he had received applications from about all of them, but he found his mistake last week when he got a letter from an aspiring young woman who sought the position of "emotional actress." And oh, how many of them there are, too.

At the Columbia yesterday the stock company put on Secret Service.

The Denver Express is the card this week at the Alhambra. At the New American there is Henry Hamilton's play, called The Last Word.

The stock company at Hopkins' put on Edwin Boyle's play, Captain Impudence, and will follow it next week with a revival of Romeo and Juliet, Richard Buhler and Selma Herman surveying the same parts. Stage-Manager Sam Morris has refused an up-to-date version of the tragedy in which Romeo rescues Juliet from the tomb with a cowboy and escapes from the Capulet ranch on a Lincoln 2. Circle fast freight. It would certainly have made a hit, especially with the "cycle whist" between the acts.

The Grumby quadruplets are still enjoying their long and successful run at the Museum. They will soon be as old as Master Martin and the rest of the big four.

George Ebersole gave a popular concert at the Grand Opera House yesterday afternoon, and Sousa's band gave a grand recital at the Studebaker Music Hall at the same time. Next Thursday evening and Saturday afternoon Jan Kubelik will be heard at the Auditorium.

May Hosmer and the stock company at the People's are giving All the Comforts of Home this week.

Mrs. Patrick Campbell read a paper here before the Fortnightly Women's Club last week and made a hit by telling 'em that The Second Mrs. Tanqueray could never happen in this country because of our domestic relations. Having been in America three whole weeks, she ought to know.

An actor who spent a season in South Africa several years ago had his lady love's name tattooed upon his manly breast. He was married recently to an actress who had heard the story of the tattooing and was anxious to see if it was there. But the wife never had visited another expert tattooer and instead of a maiden's name she bride saw the heartfelt sentiment, "God Bless Our Home."

Walter Hastings has just completed a very handsome float and entitled the George Adee new comic, Kid-Nan, the Bellhop of Hoh, is to be produced at the Studebaker by Manager Savage March 10.

Jay Hial, the vaudeville manager, passed through here the other day, en route to the Antipodes, whither he takes a number of vaudevillians to join his forces already in Australia.

"Professor" Gleason, who professes to subdue any horse alive, is giving exhibitions of horse taming at the Coliseum this week. If the professor could manage to subdue one of those 2:40-to-1 skates that every one tries to tame he could get all the money.

"BIFF" HALL.

BOSTON.

A Brace of Musical Comedies—Hackett as Don Caesar—The Stetson Will Contest.

(Special to The Mirror.)

BOSTON, Jan. 13.

James K. Hackett opened his annual engagement at the Museum to-night and had a splendid reception in Don Caesar's Return. Mr. Hackett has always been a prime favorite here, but the enthusiasm that he now manifested on an entirely unique vehicle was better than ever, and there is no question about the success which his engagement will have. His Don Caesar is in many respects the best interpretation that he has ever had, and it made a tremendous success. He has a splendid company, including Jane Oakes, who made her Boston debut on this occasion.

My Antoinette is the second production to be seen at the Columbia under Harry Farrer's management, and the audience to-night was as large as the success was unquestioned. Charles H. Bruns and Josephine Hall are as popular a pair of entertainers as could be secured to head a musical comedy company of any sort, and they are seen to excellent advantage. Edith Bradbury, who has also been seen here in other comic opera productions, scored a decided success.

After thirty or four performances so as to get everything in the best of working order, Morocco Bound opened at the Park January 11, and the production proved everything that had been anticipated. This was the first performance of the comedy in its entirety in America, but it must be confessed that there were moments that recalled Little Christopher. However, the present offering is much more acceptable, and A. H. Chamberlyn starts off with a success. Dan Collyer scores a comedy hit and W. H. West does capital work. Phil Branson is another favorite, and Tillie Salinger recalls the jolly soubrette when she was prima donna at the Castle Square. Others well liked were May Butler, Hattie Moore, and Florence Holbrook.

Henrietta Crosman makes a change of bill at the Tremont to-night, and for the last week of her engagement revives Mistress Nell, carrying out the programme originally announced. Her Rosalind was capitally received, and now her Nell shines all the more brilliantly. There is no question about the popularity of Miss Crosman in Boston, and the only regret is that she cannot stay here longer than a fortnight.

They have put on a new play, The Magic Fiddle, at the Children's Theatre, and in many respects it is the best liked offering that has yet been given. Little Alice Farrell does wonderful work in the principal part of Freddie, and they Tom Coburn also makes a hit that is unquestioned and is remarkable for one so young.

Aristocracy is the play at the Castle Square, being given by the stock company, reinforced for the present production by Suzette Willey, who was here as a star only a few weeks ago. The play is an brilliant as ever and was splendidly received. The Marble Heart is to follow.

The Fatal Wedding promises to have a big week at the Grand Opera House, judging by the opening. The company is strong and is headed by Edwin Mordant, who has already been well liked here from his work in stock companies. A feature is the introduction of Gertrude Haynes and her choir celestial.

Mr. Hackett does not have the only Don Caesar in town. The opera company at the Bijou makes a hit by reviving Maritana, which has not been sung here for at least five years, and which has all the more popularity on that account. This excellent organization is giving as well balanced productions of light and serious operas as have been seen here in a long time.

The Mormon Wife is the melodrama for the stock company at the Bowdoin Square this week. This play has always been well liked here when presented at high prices, and now, at lower rates, it promises to do capacity business. Proved True will follow.

Hands Across the Sea is being played at the Grand this week with Severin de Duyn as John Dudley. This was one of the trump cards in the old stock company at the Museum and never yet has it failed to have a popular revival.

William H. Crane is in his fourth week at the Colonial with David Harum. Mr. Crane was unable to attend the reunion of the old schoolboys of the Brimmer School last week, but he sent a fresh impersonation, which earned the gratitude of all present.

The Liberty Belle is in its final week at the Hollis. Blanche Bates in Under Two Flags January 20.

Way Down East keeps up its great success at the Boston, but this is its last week. Foxy Grandpa will follow. R. M. Baker, its author, is a brilliant young Bostonian.

Mrs. J. H. Hackett is coming to Boston so as to be here while her son is playing at the Museum.

Mrs. R. G. Sutherland's friends have been sorry to hear of her illness. She has been unable to attend the rehearsals of her play, Joan of the Shoals, which Henrietta Crosman has been carrying on at the Tremont.

Herbert A. Kenny, press representative at the Grand, has completed a melodrama that probably will be produced at that house in April.

Julia Arthur and her husband, B. P. Cheney, entertained Henrietta Crosman at supper the night after her first appearance here in As You Like It.

John J. McNally is to sail for Europe in about a month to select plays to adapt for next season.

Agnes Paul has been specially engaged for the Boston production of The Explorers.

The Criterion Club announced that it would give Three Men and Two Women at Union Hall last week, but when the night for production came the programme was changed to A Night Off. It seems that their first play was The Tyranny of Tears under another title, and as the production was unauthorized, they came near getting within the reach of the piracy law.

J. C. Mines played the last week of The Chaperone under hard circumstances. His little son was at a hospital dangerously sick from diphtheria, but the father could not lose a performance.

The Supreme Court has overruled the plaintiff's exceptions in the case of John Jennings against Eugene Tompkins. This was an action to recover for injuries resulting from a fall in the defendant's theatre in Boston, caused, as was alleged, by a projecting nail in one of the gallery aisles. In the lower court a verdict was ordered for Mr. Tompkins.

Harry B. Smith has been in town during the past week writing some new topical verses for The Liberty Belle.

More Than Queen ended its tour with the Boston engagement. Some of the organization liked the city so well that they stayed here for some time after the closing.

Adah Richmond has been assaulted in her claim against the estate of the late John Stetson, and the case is ended so far as she is concerned. Mrs. Emma Stetson, mother of Mr. Stetson's widow, has been in town attending to the final details of the settlement of the estate.

Mrs. Charles Mackay, the wife of the popular member of the Castle Square company, has been dangerously ill from pneumonia, but it is now thought that she is out of danger. She is the daughter of Linn Boyd Porter, the novelist.

There is no foundation for the report that Arliegh Wentworth is to lease his handsome block at 582 Washington Street to New York managers to be turned into a theatre.

JAY BENTON.

PHILADELPHIA.

Willard at the Broad Street—Other Theatres—General Notes.

(Special to The Mirror.)

PHILADELPHIA, Jan. 13.

H. S. Willard began a week's engagement at the Broad Street to-night with his new play, The Cardinal. He received a hearty welcome, and gave an admirable performance. Maude Adams Jan. 20. N. C. Goodwin and Maxine Elliott Feb. 3.

The Chestnut Street Opera House is closed this evening, the stage for Ben Hur being prepared, that will open to-morrow night for four weeks. Stuart Robson Feb. 10.

Duncan Thompson, in the Old Homestead, opened to-night at the Chestnut Street Theatre for two weeks, and will draw the usual crowds. William Collier Jan. 27. Peggy Québec Feb. 3.

James O'Neil in Monte Cristo, at the Walnut Street Theatre, is in his second and last week to fair business. The Four Cohans Jan. 20.

One of the best pieces of character acting seen here for many years delighted a crowded audience at the Garrick Theatre this evening, when David Warfield opened in The Auctioneer. Mr. Warfield deserved the ovation he received, and his engagement will prove one of the largest of the season.

The Auditorium this week has The British Burglary, that was witnessed to-night by a large and well pleased audience. W. T. Thompson and an excellent company make the farce very funny. Henrietta Crosman will produce Joan of the Shoals Jan. 20 for two weeks.

The Girard Avenue Theatre offers The King of the Opium Ring, played by the Durbar-Shubert Stock company. The Marinetti Brothers, Mervin, Harry, John, and Russet, are specially engaged to play the acrobatic comedy roles. Business large. In Sight of St. Paul's Jan. 20.

Pennypacker's Theatre, with William W. Miller and George F. Fish announced as proprietors, lessees, and managers, has the stock company in The Land of the Living. Prominent roles in the capable hands of John J. Farrell, Frank Peters, Albert Sackett, Sydney Ayres, Jessie Milligan, and Florence Roberts. Patronage large. Next week Cleopatra, with Florence Roberts in the title-role.

This is the last week of the Bilhler-Douglas Stock company at the Star Theatre. The Black Flag is the bill. The policy of the house will be changed from the legitimate to burlesque Jan. 20. Montgomery Moses will be the resident manager. The Devil's Daughter has been booked as the opening attraction.

Neil Burgess, in The County Fair at the Park Theatre, continues for second and last week to excellent business. Rose Melville will follow.

The National Theatre has a sensational play in The Man Who Dared, with Howard Hall as the hero. The scene in which the star enters the den of five lions is thrilling. Lorena Atwood and a large supporting company are in evidence. Business large. When London Sleeps is underlined.

Darcy and Speck's Stock company at the Standard give the first American production of The Executioner's Daughter, a melodrama by R. Hill Mitchelson. The play pictures Parisian life and is original and interesting. Business fair.

Eight Bells is a good card at the People's. Are You a Buffalo Jan. 20.

The Grand Opera House, with the Howe and Parry English Opera company, is doing well. Performances a genuine success, artistically and financially. Kate Condon, the contralto, possesses a wonderful voice. The new baritone, Lawrence Mooney, has a good voice, and will make his mark. Thomas H. Persse, Edith Mason, and W. H. Clarke appear to advantage. This week, The Bohemian Girl. Cavalleria Rusticana and Pinafore Jan. 20.

Dumont's Minstrels, at the Eleventh Street Opera House, continue with the same burlesques unchanged. Harry C. Shunk has been added to the company for a limited engagement. Business capacity.

Wurster's Stock company at the Arch Street Theatre are nightly greeted with large audiences. The programme this week is A Night Off, Rhoda van Brimhof, and The Power of Darkness.

Academy of Music: Boston Symphony Concerts, to-night and Jan. 18. Sousa and his Band, Jan. 31 and Feb. 1. Metropolitan Opera company, Jan. 14 and 16.

S. FRANKENSTEIN.

ST. LOUIS.

High Prices Affect Irving Receipts—Offerings This Week—Norton's Comments.

(Special to The Mirror.)

ST. LOUIS, Jan. 13.

Sir Henry Irving and Ellen Terry, supported by an excellent company, presented their repertoire at the Olympic the past week, and each production was staged and mounted in Mr. Irving's own inimical lavish style. I regret to record the fact that business was not what it should have been. It seems that the $3 tariff is a little too much for our people, especially when there was nothing new offered. This evening E. H. Sothern appeared in his magnificent production of If I Were King. Cecilia Loftus, who has never appeared here, received much attention from the large audience, and she gave Mr. Sothern strong support. Next week, Frank Daniels.

Kathryn Kidder did a good business with Molly Pitcher at the Century. Her new play creates a splendid impression until the finale of the fourth act is reached, wherein the cannon episode, supposed to be the feature of the play, falls rather flat. Miss Kidder was charming in the comedy work. Olive Oliver has never shown such strong dramatic power as in the role of Anne Carew. There was an extra performance of Molly Pitcher Sunday evening. This evening Rhea Holden was presented at the Century, featuring R. M. Holland. Among his support are J. H. Bradbury, Lucille Flavus, Kate Denin-Wilson, Kenyon Bishop, Annie Watson, May Lambert, William Harris, Earle Ryder, John Frederick Cook, Jay Wilson, Leo Hardman, Sidney Prior, Richard Nesmith, and Louis Payne. Next week, Willie Collier.

The Gay Mr. Goldstein did not prove a strong drawing card at the Grand. Advance Agent McCarthy left the company here and joined Katheryn Kidder's company in the same capacity. Sunday afternoon the Lilliputians returned to the Grand, presenting The Merry Tramps. Major James D. Doyle still remains at the head of the company, and he is assisted in the fun-making by James R. Rosen, Louis Markis, Annie Nelson, Casper Wahl, Helen Lindner, Bertha Shultz. There will be five matinees during the week. Rudolph and Adolph underlined.

Lost River pleased large audiences at Havlin's. Paul Gilmore was well liked and his support was adequate. This week Manager Garen has Jon Yonson, introducing Kanty Erickson, Edward J. Mack, R. Guy Spaulding, Clinton Maynard, Georgia Bryton, R. S. Sander, Wright Scott, Sidney Craven, Harry Hubbard, Beatrice Norman, Belle Gold, and Annie Mack Berlein. The White Slave will follow.

Happy Hooligan, with Rose Snow in the title-role, is the Imperial offering. Among his support are William Halliday, Paul Quinn, Frank Otto, Wilfred Gordon, Chris Whalen, William Sinell, James Cardiff, Adelaide Marston, Carrie Baker, Maggie Weston, Jennie Deane, Rosalia Rivers, and Bessie Montgomery. A Stranger in a Strange Land next week.

A series of concerts by the Royal Italian Band, directed by Guiseppe Creatore, will be given at the Odeon Jan. 27 to Feb. 2.

Josef Hoffman, pianist, will give recitals at the Odeon the evening of Jan. 16 and the afternoon of the 18th.

Die Cameliendame, the German version of Dumas' Camilla, was given by the stock company Wednesday evening.

At the Germania Theatre Schiller's William Tell was put on Sunday night.

Wolf's Band gave its second concert at the Odeon Sunday afternoon to a large audience.

J. A. NORTON.

CINCINNATI.

Are You a Mason at Robinson's—Sue by Pike Stock—Other Offerings.

(Special to The Mirror.)

CINCINNATI, Jan. 13.

A good sized audience witnessed Are You a Mason at Robinson's to-night. The cast was headed by Nat Ditrichstein, and also included John C. Rice, Thomas A. Wise, Sally Cohen, George Richards, Charles J. Greene, Charles Hatton, Charles Edwards, Mattie Ferguson, Esther Tithill, Grace Hadwell, Hazel Chapple, and Amy Muller. Next week, E. H. Sothern.

Joseph Murphy opened his annual engagement here at the Walnut yesterday afternoon in The Kerry Gow. The audience was very large and appreciative. Shaun Rhue will also be presented during the week. Arizona will follow.

The Pike Theatre company last night made another favorable impression with a revival of Sue. Linda Hudson Collier and Byron Douglas, in the leading roles, continued the capable work for which they have become popular. Fedora next week.

Hewitt's presents this week McFadden's Row of Flats that opened to good business. In the company are Dan Williams, Katie Rooney, Harry Crandall, Sparks Leonard, John Oliver, Harry Watson, and many more. Henry Hodgson is the exception.

The Lyceum this week has a popular attraction in Disappear in New York, with Harry Gilmore in his familiar impersonation of Mr. Dooley. The supporting company is a satisfactory one. Two Little Waifs next week.

Manager Will Heck has rented an office at 210 Hall Block, where he will conduct a booking agency. His specialty will be to arrange for fairs and carnivals and similar large amusement enterprises.

Milt Hoy, the impresario of the German Theatre company, had a successful benefit at Robinson's Theatre last night. The bill consisted of Ein Kind des Glueckes (A Child of Fortune), in which Friedrich Hoy appeared the principal role.

The "Messiah" will be sung at Music Hall next Saturday evening. A number of prominent soloists have been engaged, and the Cincinnati Symphony Orchestra will play.

H. A. SUTTON.

WASHINGTON.

Bills at the Capital—Pages Guests of Stuart Robson—Notes.

(Special to The Mirror.)

WASHINGTON, Jan. 13.

San Toy, presented in a most excellent manner by the Augustin Daly Musical company, opened well at the Columbia to-night. San Collins as Li scored strongly, and George K. Fortescue, Paula Edwardes, Marie Celeste, Elgie Bowen, Julia Millward, Isabel Hall, Sarony Lambert, and Melville Stewart were also favorites. Arizona will follow.

William Faversham, as Don Cesar de Bazan in A Royal Rival, pleased his admirers to-night at the New National. Julie Opp was a handsome Maritana. Also in the support are Edwin Stevens, Prince Lloyd, Suitz Edwards, N. L. Jenkins, Joseph Weber, James Kearney, Maggie Holloway Fisher and Claire McDowell. John Drew is underlined.

At the Lafayette Square Lady Windemere's Fan is the offering by the Bellows Stock company. Lillian Lawrence, White Whittlesey, John T. Sullivan, William Redmund, Charles Wyngate, Frederic Sullivan, Harry C. Bradley, Joseph Kaufmann, Mrs. Thomas Barry, Katherine Field, Leon Harold, Antoinette Walker, and Katherine Clinton interpreted the play successfully.

The Academy has At Cripple Creek, and to-night a full house enjoyed it. Frederick C. Moseley, M. J. Jordan, Annie Buckley, Frank Beal, Colin Varney, Edward Maas, Carina Jordan, Willie Francis, and little Beatrice won favor. On the Suwanee River will follow.

Jan Kubelik's recital Friday afternoon packed the Columbia Theatre. Edward Seidenrust will appear at the Columbia Jan. 21.

That The Henrietta has lost none of its drawing power was demonstrated last week, when Stuart Robson played one of the biggest engagements the star has ever had here. Mr. Robson, once a page himself in the House of Representatives, invited the pages of the House and Senate to witness the closing performance and donated five private boxes for their use. They brought with them a big floral offering. Mr. Robson made a special speech to the pages.

E. D. Stair may star George Sidney next season. Mr. Sidney is now with Ward and Vokes.

Ormond H. Butler has become acting business-manager of Stuart Robson.

JOHN T. WARDE.

BALTIMORE.

Olcott, Drew, Emmett and Gilson and Other Attractions.

(Special to The Mirror.)

BALTIMORE, Jan. 13.

Chauncey Olcott appeared at Ford's this evening in Garrett O'Magh, and was greeted by a large audience. Stuart Robson will follow. Florodora Jan. 27.

John Drew began a week's engagement at the Academy this evening in The Second in Command. R. S. Willard next week.

J. K. Emmett and Lottie Gilson present The Outpost at the Holliday Street. The supporting company is a very good one. A Gambler's Daughter underlined.

At Chase's Theatre this week the Percy Haswell Stock company is seen in His Honor, the Mayor. Miss Haswell appears in the role she originated with W. H. Crane, and her success is pronounced. A Temperance Town next week.

The Boston Symphony Orchestra will be heard in concert at the Music Hall on Thursday evening next.

Are You a Buffalo, presented by a good cast, is at the Auditorium, and will be followed by Favor and Sinclair's Transcontinental Vaudeville company.

HAROLD RUTLEDGE.

THE SPOONER EMPLOYES' BALL.

The ball and reception tendered to the employes of the Spooner Stock company at Bunker-Hand Hall, Brooklyn, last Thursday evening was probably the most successful affair of the kind ever held in that city. Long before the hour set for the grand march, with which the ball was formally opened, the hall was literally filled to overflowing. When Miss May, Cecil and Mrs. Spooner, and Augustus Phillips arrived the entertainers that greeted them was so great that each was compelled to make a short speech, and in addition Corse Payton, who was their guest, and Claude Thardo, also had to say a few words. The grand march was then led by Miss May Spooner and Augustus Phillips with Cecil Spooner and Roy N. Hair as the second couple, followed by the other members of the Spooner company and the many guests. Calcium lights, shed upon the dancers, made the march an exceedingly pretty spectacle. An entertaining programme, in which the chief participants were Claude Thardo and Little Louise Allen, aided by a host of volunteers, was also provided. The hall was handsomely decorated, and the word Spooner blazed brilliantly forth, in gas-lights, from over the platform, on which those specially invited were seated. The music was supplied by the Park Theatre orchestra, under the direction of Roy N. Hair. The committee in charge of the event, whose names were published in THE MIRROR last week, all deserve the utmost credit for the skillful manner in which it was managed, and they can congratulate themselves upon the fact that a goodly sum was realized by the employes, for whose the ball was primarily held. Although Miss May, Cecil and Mrs. Spooner left shortly after one o'clock to attend the ball of Clinton Commandery (No. 14) of the Knights Templars, at the Academy of Music, to which they were specially invited, the dancing continued for several hours longer.

DELLA FOX'S TOUR.

Della Fox's new starring tour, under the direction of John Levy, will begin at Paterson, N. J., next Monday night, when The Little Marquise, a new and original comedy written especially for Miss Fox by John Fowler, will receive its premiere. The scenes of the comedy pass at Rand's Corners, a fictitious settlement in New Jersey. The play is said to be of the sort favored by Lotta. Its title character is a mischievous orphan taken from a French convent and adopted by a kindly deacon of the Corners. Although American born, the orphan's almost wholly French life has pitched her temperament out of any possible harmony with the peaceful, unambitious strains of the backwoods into which she is suddenly plumped. Trouble for everybody at the Corners begins on her arrival, and continues throughout three acts. Among the company engaged to support Miss Fox are H. L. Walton, W. J. Montgomery, G. Harding, J. Cayy, George Bennett, A. E. Carter, Gussie Hart, Lee Brookfield, Mildred Freeman, Olga Lund, and Blanny Webb. George Wilson has been engaged as business-manager.

Ernest Lamson, a hit, York State Folks.

THE STOCK COMPANIES.

The presentation by the Spooner Stock company at the Park Theatre, Brooklyn, last week of Marguerite Merrington's ingenious and delightful comedy, Captain Letterblair, that E. H. Sothern played for a long time, proved no less successful than the other productions of the best plays that the company have been making of late. In the title-role Augustus Phillips was given a better opportunity than he has enjoyed for many weeks and proved himself fully equal to it by achieving a personal hit of large proportions. His comedy was of a quiet and refined order, and for this reason all the more effective, while in the serious moments he acted with discretion and force. His Irish brogue was also capital and a considerable addition to his otherwise excellent portrayal. Edna May Spooner as Fanny Haddon interpreted this charming character so well as to make it more difficult to determine than ever whether she excels in comedy or emotional roles. Cecil Spooner did not have a great deal to do as Polly Mesmiter, but contributed to the part all that her cleverness and daintiness could give it. Walter Wilson's fine stage presence made Francis Marrivale a distinguished, if contemptible, person. Ben F. Wilson gave an excellent piece of character acting as Jorkins. Edwin H. Curtis played Struthers in the right vein and his make-up deserves special praise. Beta Villers, as usual, made the role of Hyacinth Mesmiter stand out prominently, and Robert Ransom gave his customary reliable performance as Dean Ambrose. W. L. West did very creditable work as Mr. Seton, and Jessie McAllister made a pleasing Jane. Harold Kennedy's drunken scene as Pinckney was well done, and C. C. Palmer as Willoughby filled out the more than ordinarily good cast. The scenery and settings were beautiful, those of the last act winning immediate applause upon their disclosure. Cecil Spooner and Harold Kennedy repeated by request their rendering of "Baby Mine," that, although it was given but a few weeks ago, was still enjoyed to the extent of receiving eight or ten encores. Claude Thardo, whose hoarseness has prevented him from singing for several weeks, was once more heard and was warmly received. This week, Cecil Spooner in A Nutmeg Match.

Joseph Callahan has been especially engaged to play Mephistopheles in the Spooner Stock company's production of Faust next week, and his scenery and settings have also been secured.

The first bill under the new *régime* at the Columbia Theatre was Romeo and Juliet, which with the addition of vaudeville and other novelties that Manager Dave A. Weis provided, drew good houses. Valerie Bergere was the Juliet, Frank R. Camp the Romeo, A. R. Mackay, who was specially engaged for the week, the Mercutio; James A. Bliss, Capulet; E. L. Snader, Friar Laurence; Gertrude Berkeley, the Nurse; and Ryes Thomas, Tybalt. The other characters were in capable hands and the tragedy was well staged. This week, The Danites.

Corse Payton's Theatre company presented a good scenic revival of Monte Cristo last week to exceedingly large audiences. Kirk Brown as Edmond Dantes and Etta Reed as Mercedes were both well adapted to the roles and gave an excellent account of themselves. George Hoey as Villefort, W. A. Mortimer as Nortier, Charles Barringer as Danglars, and Sadie Radcliffe as Carconte also deserve favorable mention. This week The Merchant, that won a $1,000 prize, is the offering.

Blaney's Theatre Stock company enjoyed a third successful week with Howard Hall's exciting melodrama, Slaves of Russia. Sidney Toler, as usual, was well received as Ivan, and the rest of the cast, all of whom did satisfactory work, was made up of D. W. C. Jennings, G. J. Martin, Macey Harlam, John Fenton, R. S. Morey, Charles Stanley, Alfred Mayo, Marie Curtis, Ethel Milton, Harriet Willard, and Adele La Gross. This week, The Mormon Wife.

The Elite Stock company at the Gotham Theatre drew its usual large business last week with The World Against Her, that was given a creditable production. In the cast were John Hutchinson, Joseph L. Treacy, Frank Armstrong, George W. Marks, Harry Macdonald, Edmund Day, Walter Chester, Ernest Sanda, Alice Shepard Davenport, Emma De Castro, Rose Watson, Clara Austin, Lucille Chandler, Jennie Austin, and Ethel Fuller. This week, The Ticket of Leave Man.

Corse Payton is now busy engaging a company for his new acquisition, the Criterion Theatre, that he will open with a production of The Masked Ball on Feb. 10. Improvements and alterations are still being made.

Emma Dunn, who has been a popular member of the Columbia Theatre Stock company, has resigned and will visit her husband, Harry Beresford, now on tour in the West.

* * *

The Durban-Sheeler Stock company, at the Girard Avenue Theatre, Philadelphia, is appearing this week in The King of the Opium Ring. The members are displaying much versatility in the productions of the season. They have acted with equal facility plays of a homely nature, such as On the Wabash and Blue Jeans, and those of a more forceful character, such as The Great Ruby and The Sporting Duchess. Last week Du Souchet's farce, My Friend from India, was given to large business. The success of the performance was shared by Bertha Creighton as the German servant, and Thomas J. McGrane as the peak packer. Both characters were at wide variance to the usual roles taken by these players, Miss Creighton being the company's leading woman and Mr. McGrane the heavy man. The management is very proud of their performers and employes, who by coolness and prompt action one evening last week prevented a panic nearly caused by the breaking out of a fire next door. The company, headed by Drew A. Morton, the stage-manager, and Edward Middleton, quieted the people from the stage, while the "front" employes directed the audience out in an orderly manner. Edmund Elton and other members had jewelry and money stolen from them last week. The thief was caught and the property recovered. Grace Huntington recently played a successful special engagement with the company, appearing as the Duchess of Milford in The Sporting Duchess. Jack Webster has joined the company and has won favor.

In the production of Sporting Life by the Forepaugh Theatre Stock company, Philadelphia, Sydney Ayres as Philip Cavanaugh received a curtain call at every performance.

* * *

Ralph Stuart resigned from Grace George's company on Saturday to become leading man of the Manhattan Stock company at the Seattle, Wash., Theatre.

Catherine Countess has signed with the Manhattan Stock company.

* * *

William Vaughan has been specially engaged for Jean de Lussac in the production of Hands Across the Sea by the stock company at Morrissey's Grand Theatre, Boston.

* * *

The position of leading woman of the Hopkins Theatre Stock company, Chicago, is now held by Selma Herman.

* * *

Arthur Maitland has engaged Frances Stair, now with the Henry V. Donnelly Stock company at the Murray Hill Theatre, to play ingenue roles with his stock company in Albany next Spring.

* * *

Charles Deland has been engaged for the Proctor Stock company, at Montreal, Canada.

MR. AND MRS. GOODWIN HERE.

Mr. and Mrs. N. C. Goodwin (Maxine Elliott) arrived here from England on Saturday. They will begin a tour in When We Were Twenty-one next week at the Amphion, Brooklyn.

Agnes Herndon, star, Man's Enemy co. * *

THE THEATRICAL TRUST.

An Englishman's View.

J. T. Grein, in London (Eng.) Sunday Special.

Chaotism confounds, but warranted by the truth! If every phase of American life has enriched me with impressions sufficient to fill a book, the drama scarcely affords enough valuable material for a magazine article. When I say "drama," I mean, of course, the art of the drama and not its commerce, for about that I could pen chapters compared with which the famous walls of Jerusalem dwindle into significance. For, if in this country there is still a faint wrangle between coin and quality, in America Mercury has practically strangled the Muses, and, if the Trust commonly called "Syndicate" is not broken, the last defenders of art, such as Mrs. Fiske, will have to succumb, unless they curb to the inevitable. One has no idea how baneful the influence of the Trust is. It is the veriest reign of terror; it virtually guillotines every one who dares to hold his own. In New York all the respectable theatres except three are in their clutches; in the other leading cities all the best houses are tributary, and woe betide the actor who ventures to hire independently a New York house and declines to pay a certain percentage of the gross receipts to the usurpers. If he does, every provincial house of the first rank is closed to him. He becomes an impossible man, unless he chooses to play at second-rate theatres, whither the fashionable world does not go. Mrs. Fiske alone has been able to perform at "suburban" theatres without losing her status, but then Mrs. Fiske is a power by virtue of her uncommon gift.

And that is not all. Having subdued the managers, the actors, the owners of provincial theatres, the Trust set to work to muzzle the press. The case of Norman Hapgood, which I related in these columns, is common knowledge now. But that was an episode with a happy ending, for the *Commercial Advertiser* stuck to its guns and its critic. In Pittsburgh, however, in Philadelphia, in other cities smaller and too numerous to mention, the peremptory demand for the dismissal of a candid critic was complied with—lest the advertisements should be withdrawn. And this tampering goes on constantly; critics are said to be bought with cash; the influence feminine is suspected of being turned on the oft-times "weaker sex" some critics have been hamboozled into the snare by commissions of plays and adaptations; even the mightiest newspaper proprietors have been pestered with threats of "no more advertisements." Fortunately those editors and proprietors who are men of character and could afford to laugh at pecuniary fines have held their own, although it is notorious that two great New York papers have capitulated, and now proclaim in each issue that the Trust's every goose is a beautiful swan.

As regards dramatic art itself, the operations of the Trust are simply omnivorous and without much discrimination. It buys plays wholesale abroad, and reproduces them in New York without one atom of originality. It subjects nearly every work to the mutilating process of adaptation, and, when that is done, the foreign prompt-book is simply copied. Intellectual stage-management shines conspicuously by its absence in the Trust's own productions. It is a happy-go-lucky sort of arrangement, where every star commands, every starlet orders, and every lesser body obeys slavishly—for the Trust pays well. What I have seen of the average producer, particularly in touring companies, is inarticistic to the degree of puerility. I have witnessed performances headed by a star which would disgrace a fifth-rate English provincial hall theatre. No one can conceive how distressing this state of affairs is until he has examined it personally. At first, in New York, among literary men, whom I heard the tale of woe I felt inclined to doubt and to think of bias. Then, peregrinating the theatres in town and beyond, the thing became clear to me. The whole machinery revolves around the dollar-drawing capacity of the star, the ensemble does not matter, except in one case. I refer to Miss Maude Adams. She is the *enfant chérie* of the Concern, and, through the Concern, of the playgoers. Nothing is good enough for her, and, when she opens her mouth, the docile fellahs of the press prostrate themselves and jubilate: Great is the Trust, and Maude Adams is its prophet. It is a bad school for a young girl or genius, who has more to unlearn than to learn, and whose gifts are inflated unto a burst, which one day will be inevitable.

All this is the stranger to the visitor since we over here are accustomed to entertain the highest opinion of the American actors. Some of the ensembles we have seen were well-nigh perfect, and, taking the actor individually, we freely admit that he has more brain and more *savoir-faire* than our own average player. Whence the poignant disenchantment when we cross the pond? It is simple enough. The Trust knows business. It treats New York sometimes on the most favored nation basis. And the companies selected for us are often "parade troops," every man and woman is located in the right place, for here is a new ground to conquer, and new brooms . . . you know the adage. In the States, outside New York, no such consideration are needed. The Trust is all-powerful. The Trust governs the public. The Trust can afford to scatter its talented people about over its vast area of seventy-eight controlled cities; it can afford to line its star-system with shoddy—it is the star, and, in a minor key, the play, that draws, the competence of the rest is of minor account. What a colossal insult to the artistic instinct of a grand-lose empire!

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How It Serves Utica.

Utica Observer, Jan. 9.

The poverty and character of the attractions at the Majestic elicits so much complaint that even the esteemed Utica *Press* takes notice of it. The amusement-loving people of Utica are becoming indifferent to announcements, so far below their reasonable expectations are the average shows. American spirit is getting to be rebellious over the theatrical situation, and it is proper that on every possible occasion this feeling should find expression. One way in which it can do so is to reward and patronize dramatic artists who do not bow in submission to a combination which cares little for art or its patrons except for the money they can make. Is any city more afflicted by the "Shubert-Klaw-Erlanger Syndicate" than Utica? The low average of the plays and players sent here helps to answer the question.

JOHN CRAIG.

On the first page of THE MIRROR this week there is a portrait of John Craig as he appeared in the role of Orlando to Ada Rehan's Rosalind during the long run of As You Like It at Daly's Theatre, London. Mr. Craig's Orlando won high praise from Clement Scott and other noted English critics, and his appearance was so striking that Mendelssohn, the photographer, requested a sitting of Mr. Craig that he might make a portrait of him in the character. During the London engagement Mr. Craig also acted successfully Orsino in Twelfth Night and other roles. In this country as a member of Augustin Daly's, Mrs. Fiske's and various stock companies, Mr. Craig has achieved distinction as a leading man of uncommon ability. He is at present in his third season as leading man of the stock company at the Castle Square Theatre, Boston.

EDESON TO STAR AT ONCE.

A while ago it was announced that Robert Edeson would be starred next season by Henry B. Harris in a dramatization by Augustus Thomas of Richard Harding Davis' "Soldiers of Fortune." Last week, however, the decision was reached to have Mr. Edeson's stellar debut occur this Spring, wherefore Soldiers of Fortune will be produced as soon as possible, rehearsals beginning at the Garrick Theatre next Monday. Mr. Harris hopes to bring Mr. Edeson and the play to a Broadway theatre ere long.

AMERICAN ACADEMY MATINEE.

The 58th public matinee performance this season of the senior students of the American Academy of Dramatic Arts was given last Thursday afternoon in the Empire Theatre. The occasion was of more importance than the majority of students' performances, since it marked the introduction to the local stage of Björnstjerne Björnson's remarkable drama, Over Aevne, called in the translation by William Wilson, Pastor Sang. In Europe the play aroused vigorous discussion among dramatic critics, philosophers and religionists. It has been acted in many cities of the Continent and was played in London under the title, Beyond Human Power, by Mrs. Patrick Campbell, who also presented it for the first time in America, in Chicago, on January 4.

The full cast was as follows:

Adolf Sang	John Heidelbach
Elias	Grant Mitchell
The Bishop	Maurice Wilkinson
Krojer	J. Wilson Lindsay
Brant	George Clancy
Blank	Alfred McHenry
Drej	Arthur Story
Falk	Ellis Harris
Jensen	Robert O'Connor
Klara Sang	Alice Harrington
Rakel	Rachael Acton
Mrs. Roberts	Margaret Kirker
A Pastor's Widow	Stella Friedberg
Asgaut Florvaagen	Elaine Hastings

Pastor Sang is an extreme example of a class of dramatic literature about which theatregoers never have agreed and probably never will agree. Such dramas are usualy put aside by the majority as being merely "freakish," while more thoughtful persons, on the other hand, find in their presentation much to enjoy as well as to admire. Pastor Sang is far more barren of action than are most of the plays of Ibsen, Hauptmann, Sudermann, Ostrovsky, and Echegaray, yet, notwithstanding, it is a play so full of dramatic intensity that it holds an audience spell-bound. And surely a play for acting purposes can have no finer and no more practical quality than that. Whether it be gained by rapid movement, sensational scenic effects, or, as in the present case, extraordinary appeal to the mind, is of small consequence. A play that holds the attention of an audience as did Pastor Sang on Thursday afternoon has a rightful place on the stage, even though it breaks many of the rules and traditions of dramatic construction.

The play offers for consideration a subject rarely, if ever, presented before in the theatre—the influence upon humanity of absolute faith in the mercy of God and absolute belief in the efficacy of prayer. Pastor Sang, living in a little hamlet on a fjord in the extreme north of Norway, has, by reason of his superb faith, the purity of his character and his devout life, become almost a saint in the eyes of his humble neighbors. He has, through prayer, accomplished marvelous cures and averted what seemed to be impending calamities. He has not, however, succeeded in curing his wife, who is afflicted with a malady that baffles the physicians and that has held her bed-ridden for half a year. She has not slept for more than a month. The scene of the first act is the room of the wife, Klara Sang. She lies bolstered up in bed, and in a long conversation with her sister, who has just returned from America, she tells of her husband's extraordinary powers, of his fame, of her love for him, and in confessing that he has not been able to help her she discloses the truth, unconsciously, that the reason for his one failure is that while she has perfect and abiding faith in him, the man, she has not the necessary faith in God.

The grown son and daughter of Sang and his wife have just returned from abroad, and the pastor plans that they, with him, shall pray for the recovery of the invalid. He speaks with them and finds, to his deep sorrow, that they, having been out into the world, among worldly people, have lost the sublime faith that is his. The thought comes to him that he must perform the miracle alone. In an ecstacy of religious emotion he goes to the church to pray, first, that h's wife may sleep, then that she may rise from her bed and walk. The ringing of the church bell is to be a signal that he has begun his prayer. Almost immediately after the sound of the bell is heard the woman's pain-drawn face relaxes and she sleeps. Directly there comes a roar and crash from the hills above the village. The daughter rushes to the window and screams that the mountains are falling; that a landslide is upon them. Through the wild tumult the woman sleeps on, and when it is over the bell rings a message that the pastor is safe. The slide has divided, miraculously, above the church, and, passing on either side, has left it standing unharmed.

The second act takes place in the somberly furnished parlor of the parsonage, on the following day. Pastor Sang is still in the church praying. The villagers have heard of his great desire to cure his wife, and, kneeling around the church, are adding their prayers to his. A delegation of clergymen, on their way to a convention, stop at the place to learn something of the works of Pastor Sang, to measure him by the standards of their creed, and to decide whether or not they may officially sanction his unusual acts. They hold a meeting in the parsonage. They advance the theories upon faith, prayer and miracles that they have learned not from their own hearts, but from books. One declares that if a physician could be obtained to examine the persons whom Pastor Sang has cured, and if he made affidavit that they had truly been cured, and if a competent attorney examined witnesses and the physician and pronounced the works of the pastor above suspicion, then the church might properly countenance the acts of the miracle worker. The discussion is splendidly ironical. While it is in progress there comes a clergyman whose broader Christianity has led him away from the narrow views of the church, who has come at length to doubt his own soul because he can no longer accept honestly the teachings of theology. He makes a daring address, expressing his deepest doubts and fears, and declares at length that his belief hangs now in the balance. The success or failure of Pastor Sang's endeavor to bring his wife to health will decide him. Upon this test also hangs the faith of the pastor's son. The clergymen, carried away by the earnest eloquence of the speaker, put aside their quibbling and, falling upon their knees, pray that they may witness the accomplishment of the miracle. Suddenly the door of the bedroom is flung open and the daughter enters crying out that her mother has risen. A hush of fear and intense expectancy falls upon the group. The woman appears at the door and walks slowly, as if in a trance, into the room. Parson Sang, having been sent for by the awe-struck people, enters. For an instant he stands spell-bound at the sight of the realization of his hope. Then he clasps his wife to his breast in a transport of joy. She returns his caress, her body droops and she sinks lifeless at the pastor's feet. He looks at her body in bewilderment and anguish, and with a dispairing cry falls beside her, dead.

In the moment of this final tragedy is revealed the meaning of the play—that the wife by virtue of her great love and trust accomplished the physically impossible, and having gained the pinnacle of earthly love, perished; and that the husband by his death paid the penalty for having, in his religious ecstacy, ventured beyond the limit set for mortal endeavor. Other interpretations than this may be made of the drama. The author merely places before the auditors in realistic fashion certain characters in a certain set of circumstances. Each beholder must draw his own conclusions—as he must in viewing his own acquaintances and surroundings. The play's greatest virtue is that it compels thought.

The performance given by the students was remarkable not only because of the technical excellence displayed by the players, but because of their intelligent grasp of the characters that they portrayed. John Heidelbach as Pastor Sang gave an impersonation that for earnestness, truth and impressiveness might not well have been improved upon. Alice Harrington as Klara Sang evidenced unusual power of sustained effort, and gave to the role the precise touch of pathos and of unearthly quality that the role required. Others in the cast whose impersonations were especially praiseworthy were Maurice Wilkinson as the Bishop, Grant Mitchell as Elias, the pastor's son; George Clancy as Brant, and Rachel Acton as Rakel, the pastor's daughter.

The stage settings, necessarily simple, were accurate to the time and place, and the stage-management of Mr. Jillinger was excellent.

The performance of Pastor Sang was preceded by a one-act comedy called The Ambassador's Burglar, and was followed by a one-act pantomime entitled In Old New Amsterdam. Both were presented for the first time. The Ambassador's Burglar, written by Caroline Duer, is a pleasant little comedy, suitable for amateur production, but is without particular originality or interest. It was played fairly well on Thursday by the following cast:

Count Spinachi	Alfred McHenry
Mr. Conquests	Gaston Bell
Footman	Arthur Story
Countess Spinachi	Irene Hobson
Miss Constance Harmsworth	Kathryn Moore

The pantomime, In Old New Amsterdam, is the work of Edwin Starr Belknap and Harvey Worthington Loomis, the latter having composed the accompanying music. A very pretty little story of love, parental objection, and trickery on the part of the young suitor to vanquish an elderly rival is disclosed. The stage setting was very attractive, and the costumes were picturesque. The music of Mr. Loomis is melodious and most admirably calculated to express the emotions of the characters. The cast was as follows:

Jan Vedder	James W. Shaw
Vrou Vedder	Helen Graham
Kathryn	Stella Friedberg
Peter Ruisdael	Robert Homans
Mynheer Bruck	George Bell

Helen Graham as the old and mercenary Vrou displayed excellent powers of facial expression. Her impersonation was delightfully humorous and artistically finished. Stella Friedberg as the daughter played with grace and magnetic charm. George Bell was an admirable old man as Mynheer Bruck, and the other roles were capably acted.

BENEFIT AT THE MANHATTAN.

Mrs. Fiske and her company will on the afternoon of Thursday, Jan. 23, appear in The Unwelcome Mrs. Hatch for the benefit of the Regina Angelorum, a home for young women out of employment conducted at 116 East 106th Street by the Sisters of Mercy. The committee consists of Archbishop Corrigan, Mgr. Mooney, R. J. Curry (chairman), J. C. Becker, Jacob A. Cantor, Supreme Court Justice James A. Blanchard, ex-Mayor Abram S. Hewitt, and Morgan J. O'Brien.

MUSIC NOTES.

Samuel Franko and his orchestra gave the second of their series of concerts at the Lyceum Theatre Jan. 7.

Edward Zeldenrush, a Dutch pianist, made his American debut at Mendelssohn Hall Jan. 7, assisting the Kneisel Quartette.

The season of Innes' Band began in Baltimore, Jan. 4, when Adele Borghi made her American debut in scenes from Carmen with Frances Hayden, Edgardo Zenti, and Archille Alberti. Signora Borghi received an ovation.

Estelle Liebling gave a recital at Mendelssohn Hall Jan. 8.

Augusta Cottlow, pianist, gave a recital at Mendelssohn Hall Jan. 9.

Alexander Bandrowski, a Polish tenor, who is to sing the title-role in the forthcoming production of Paderewski's opera, Manru, at the Metropolitan, sailed for America from Cherbourg last Thursday. Anton Van Rooy, who also joins the Grau forces, arrived here last week and appeared in Die Walkure yesterday.

David Bispham gave the first of a series of Sunday afternoon song recitals at Carnegie Hall Jan. 5.

Ignace Paderewski will sail from Europe for New York Jan. 22. His season here will open at Carnegie Hall Feb. 15.

The Philharmonic Society, under Emil Paur's baton, gave its fourth public rehearsal at Carnegie Hall Jan. 10.

Jan Kubelik gave his last recital at Carnegie Hall on Saturday. He left on Sunday for a Western tour.

Madame Schumann-Heink gave a recital at Carnegie Hall on Sunday.

Walter Damrosch will give a series of Wagner lectures at Daly's on Tuesdays and Fridays in February.

Mary Howe, the soprano, who has recently returned from Europe, where for nearly ten years she sang with brilliant success, will give a recital at Mendelssohn Hall this (Tuesday) evening.

Sousa's Band was heard in concert at the Herald Square Theatre Sunday evening.

The third week of the Maurice Grau Grand Opera season at the Metropolitan Opera House was devoted to productions of La Fille Du Regiment, Cavalleria Rusticana, Lohengrin, Carmen, Le Nozze Di Figaro, and Fidelio.

ENGAGEMENTS.

R. Hapgood, for Arizona.

Harry Truax, for The Explorers.

Mildred Keith and Ada Westcott, by W. M. Wilkinson, for Brother Officers.

For Amelia Bingham's production of Lady Margaret: Charles Walcot, Frank Worthing, Ferdinand Gottschalk, Arnold Daly, Edward S. Abeles, Mrs. Charles Walcot, Minnie Dupree, Annie Irish, Cora Tanner, Mrs. Madge Carr Cook, and Miss Fernandez.

Carl Vernon, Jack Spaulding, Harry H. Hoy, C. H. Garvin, J. H. Comstock, John J. Turner, Misses Belle Atwood, Della Adams, Nina Plaisie, with the Williams Stock company, supporting Hilda Tasker.

Millie Fulmer, with the Gibney-Hoeffler Stock company.

William von Lonsberg, as musical director, with the Grace Reutfrow Stock company.

Pearle Hight, for the title-role in The Telephone Girl.

W. J. Scanlon, with The Ivy Leaf.

J. F. Bolger, for Whitaker and Lawrence's The Last Sentence.

Pearl Jeannette Ford has closed with Carpenter's Quo Vadis and has signed with Pennsylvania.

Nelly and Gwendolyn Granger, with R. S. Willard company.

Henry Buckler, late of Rose Coghlan's company, to play the Earl of Hunstanton in Brother Officers with Howard Gould.

Ana Lee Willard, for Brother Officers.

Mignon Foster, for The Volunteer Organist.

Florida Kingsley, for In Love.

Jack Allen, Kitty Bingham, and Harry Clifton, with A Jolly American Tramp.

OBITUARY.

Harry Brinsley, an actor well known in the profession, died at Bellevue Hospital on Jan. 9, of pneumonia. He was at one time a member of Lewis Morrison's Faust company, and for a number of years had been associated with William Barry, the detective.

William Brooks De Garmo, an old time ballet master and later a prominent teacher of dancing in New York, died last week, at an advanced age, in the Insane Asylum at Dayton, O., where he had been a patient for more than a year.

James W. Sheean, manager and brother of John F. and Frank A. Sheean, died at the Hotel Lincoln, in this city, on Jan. 10, of a complication of diseases after an illness of more than a year. He was thirty-seven years old.

Harry Angell Smith, who was for a number of years a member of the late Roland Reed's company, died at the home of his sister, in Flushing, L. I., on Jan. 6, of a complication of diseases. He had been ill for six weeks.

Emma J. Goodwin, daughter of F. B. Goodwin, for years property manager of the Boston Museum, died of pneumonia Jan. 9 at the home of an aunt in Brooklyn. She was twenty years old.

R. J. Webber, at one time a member of the Emma Abbott Opera company, died suddenly at his home in this city on Jan. 7. The remains were buried in Forest Cemetery two days later.

Robert H. Bell, Jr., died at the home of his parents, in Denver, recently, aged six and a half months. The cause of his death was brain fever.

Mrs. Chauncey B. Litchfield, mother of Nell Litchfield, died at Twin, N. Y., on Jan. 6, of cancer.

The mother of Edmund Gerson, the opera manager and agent, died on Jan. 8.

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THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

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MIRROR CREDENTIALS.

THE MIRROR credentials for 1902 have been issued to correspondents and managers are requested to recognize only representatives of THE MIRROR that present the new form. Across the face of the credential in large outline figures appears the year 1902. The color of the binding is maroon and the name of each correspondent, with the town and State he represents, is written plainly on the card, which never is transferable.

ROYAL PLAY-LOVERS.

AN "Ex-Attache," as he signed himself, recently gave a picturesque résumé of the liking for the theatre of many of the crowned heads, some of whose relations to the drama of their countries are particularly close and influential.

There is a pomp and circumstance in the public movements of royalty, as a rule, suggestive of the theatre, and a rigorous etiquette in most cases prevails at the play when royalty openly attends. It is natural that in Russia this etiquette should be most exacting, and an incident to prove its rigors is cited. One night at the St. Petersburg opera when the late Czar and his consort attended, the Duke of Orleans ventured to applaud without the customary royal signal upon which the audience always waits. The Duke was quickly requested to leave the house, and his offense was considered to be so grave that he also was forced to leave the country. When royalty is at the play the players naturally ignore the rest of the audience; but the audience on the other hand is pleased by a dual theatricalism, for royalty often affords a more picturesque entertainment than the stage itself.

As is well known, King EDWARD, when he was the Prince of Wales, was an inveterate theatregoer. It is said that he invariably "paid his way," objected to any ceremony over his attendance, and enjoyed himself most when his princely presence was ignored. It is evident, from his deportment since he has become the ruler of Great Britain, that when he again takes up the theatre for pleasure his comings and goings will be marked by a pomp unknown to his country in recent generations. The "Ex-Attache" who has written on these subjects discloses something unexpected in many quarters when he says: "King EDWARD may be relied upon to continue the censorship of the stage which he has virtually exercised during the last twoscore years of his mother's reign. Theoretically, it is the Lord Chamberlain who is the censor of the drama. But it has been the King, who, as Prince of Wales, has been the real controller, determining all questions of propriety and taste, and making as well as marring both plays and their performers. He would even carry his censorship to the length of insisting upon modifications in the dress of people on the stage, and while many a passage in a play has been eliminated at his demand, there are not a few actors as well as actresses who have been forced to alter their attire in order to conform to his views of what was right and proper." To those that always have regarded King EDWARD merely as a superficial though persistent admirer of the stage and some of its figures this will be a revelation.

Everybody that has read of the diverse and manifold activities of the Kaiser has learned of his particular, ambitious and exacting concern for the theatre; but to most persons it will be news indeed to say, as it is claimed by the writer of these notes, that the Kaiser not only acts as a censor of the drama in his dominions and writes drama himself, but on occasion exercises the most careful supervision of stage detail. It is declared that he not only summons actors and actresses, whom he instructs as to how they should act their parts, but the manager also gets hints as to details of his business, all of which the Emperor is likely to make sure has been heeded by a subsequent visit to the theatre unannounced. "Often he attends rehearsals," it is said, "and relegating the manager to the background will himself assume charge of the stage, drilling the performers as if they were so many soldiers, showing them by example how they should walk, how they should posture, and the manner in which they should declaim."

After all, perhaps, the lessons that King EDWARD and his royal nephew vouchsafe to the stage are in the nature of instruction by experts. For among all the actors living, professional, amateur or royal, they are about the cleverest in the lines in which circumstances have cast them.

A CHILDREN'S THEATRE.

AN interesting theatre project in Berlin is the "Kinder Theatre," which began its career recently. Its projector, RICHARD BALLENTIN, advances the theory that the conventional theatre performance is not suited either to the character or the education of children, who require a peculiar stage literature and representation.

Explaining further his purpose, Herr BALLENTIN declares that the exaggerated absurdities of the circus as well as too greatly modernized visions and wonder tales fail to inculcate in the child those ideals that adults look for in the theatre. He holds that the stage has a mission for the young as well as for the grown person, and he purposes to return to the method of HANS SACHS, and confine dialogue and scenic effects to the simplest forms. It is intended to avoid all complexities of plots and to draw inspiration chiefly from the animal world. "Every lover and student of child life," says Herr BALLENTIN, "has observed that children's minds are fascinated most keenly by the representation of animals, whose language and conduct, translated to human forms, leave a lasting æsthetic impression on child character, besides exerting an educational influence." The scheme also involves the desertion of traditional theatre music, and a resort to dance melodies and classical pieces performed by young artists.

What is known in England as the Christmas pantomime—a development from the older pantomimes that pleased the public of a cruder age—originally was projected mainly as an entertainment for the young, but even in its earlier stages it was apparently as pleasing to the adult, and nowadays, multiplied in examples, it mainly serves as a general theatrical entertainment at its special season. Of course the Christmas pantomime as now known has no specific value as entertainment for the young beyond certain incidental features.

The Berlin theatre for children, however, is by no means an original idea. Something quite like it was successfully tried in this city last year at the Carnegie Lyceum. And there can be no doubt that theatres for children, if projected on right lines, would meet with success and become notable factors in development, amusement, and education in all great centers of population. The dramatic instinct is universally inherent, and it is as legitimate to satisfy and rightly direct it in the child as it is to cater to it in the adult.

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PUBLICATIONS OF THE DUNLAP SOCIETY.

The Dunlap Society has just issued two new volumes, numbers fourteen and fifteen of the new series, which are "A Group of Comedians," by William L. Keese, and a Biography of Edward Louis Davenport, edited by Edwin Francis Edgett. With these two books the second series of publications is brought to a close, and the editors will take a rest from their labors. No further subscriptions will be expected. Whatever funds remain in the treasury will either be expended upon an "Extra Book" or returned to the subscribers for the second series.

Since the society began its publications, in 1899, it has made many splendid additions to the literature of the drama. The books, uniform in size and style, and published in limited editions, have already come to be highly prized by collectors. In view of the fact that the second series is now complete and that the publications are to be, for a time at least, suspended, a complete list of books issued by the society may be of interest. The first series consisted of the following books:

"The Contrast," a comedy. By Royal Tyler. With introduction by Thomas J. McKee.

"The Father; or, American Shandyism." By William Dunlap.

"Opening Addresses, 1789-1889." Edited by Laurence Hutton.

"André," a tragedy. By William Dunlap, with introduction by Brander Matthews.

"Memoir of the Professional Life of Thomas A. Cooper." By Joseph Norton Ireland.

"Historical Record of Dunlap Society."

"Brief Chronicles." First Part. By William Winter.

"Brief Chronicles." Second Part. By William Winter.

"Charlotte Cushman." By Lawrence Barrett.

"Brief Chronicles." Third Part. By William Winter.

"The Actor, and Other Speeches." By William Winter.

"Occasional Addresses, 1872-1889." Edited by Laurence Hutton and William Carey.

"The Actor, and Other Speeches." By William Winter.

"William R. Burton." By William L. Keese.

"Bunker Hill; or, The Death of Warren," a tragedy. By John Burk, with introductory essay by Brander Matthews.

The second series, also consisting of fifteen books, was as follows:

"The First Theatre in America." By Hon. Charles P. Daly, LL.D.

"The Magazine and the Drama." By James Harry Pugsley.

"Autobiography of Clara Fisher Maeder." Edited by Douglas Taylor.

"A Group of Theatrical Caricatures." With Gladding's plates. By Louis Evan Shipman.

"The Circus." By Isaac J. Greenwood.

"Punch and the French." By Victor Mapes, with introduction by Daniel Frohman.

"A Wreath of Laurel." By William Winter.

"Washington and the Theatre." By Paul Leicester Ford.

"Players of the Present." By John B. Clapp and Edgar F. Edgett. Part First.

"Early American Plays, 1714-1830." By Oscar Wegelin, with introduction by John Malone.

"Players of the Present." By Messrs. Clapp and Edgett. Part Second.

"Later American Plays, 1831-1900." By Robert F. Roden.

"Players of the Present." By Messrs. Clapp and Edgett. Part Third.

"Memoir of Edward Loomis Davenport." By Edwin Francis Edgett.

"A Group of Comedians." By William L. Keese.

The two books just issued are worthy successors to those that came before. In his biography of Charles Loomis Davenport Mr. Edgett displays again his excellent literary style and sympathetic attitude toward his subject. The basis of the biography was a manuscript written twenty years ago that was discovered among the papers of the late Fanny Davenport. It was found impossible to print it as it stood, and Mr. Edgett practically rewrote the whole. The volume is illustrated with several fine pictures of Mr. Davenport in his most famed characters and portraits of Mrs. Davenport and Fanny Davenport.

"A Group of Comedians," by William L. Keese, contains biographical sketches and portraits of Henry Placide, William Rufus Blake, John Brougham, George Holland, and Charles Fisher. The sketches are written in concise, dignified style, and contain much valuable data.

The society's success in its novel field has been largely due to the efforts of Douglas Taylor, its indefatigable president.

MORE BLUNDERS.

The *Sun* the other day glistened with original as well as novel information about Madame Sembrich and the role of the vivandiere in Donizetti's opera, La Figlia del Reggimento, at the Metropolitan Opera House. The following is from the *Sun* writer's exhibition of operatic knowledge:

Some of the noted sopranos who preceded Madame Sembrich were Alboni, who appeared in the opera when it was sung in Italian in 1841 at the Astor Place Opera House under Max Maretzek. . . . Henrietta Sontag, who selected the opera as the work in which to introduce herself to a New York audience on Jan. 10, 1852, and Marie Marimon, who sang in the opera during the Maretzek regime in 1870, and Emma Abbott, who made her debut as an opera singer in New York in this work in 1876 at the Academy under the leadership of Max Maretzek.

The following are the facts: The only Alboni known to the operatic stage of the last century was Marietta Alboni, the greatest of all contraltos and a woman of exceedingly ample physique, who made her first appearance in America in concert on June 23, 1852, at Metropolitan Hall, then located on the site of the Broadway Central Hotel. Subsequently she made her debut in Rossini's opera, La Cenerentola, on Dec. 27, 1852, at the old Broadway Theatre, near Duane Street, where the gallery gods greeted her as "all-fatti," but her gorgeous tones and perfect art scored an immediate triumph. Alboni's personality and rich contralto forbade her assumption of the role of the youthful, tripping, high soprano part of Maria in Donizetti's little opera.

It will be further noted that the learned *Sun* writer says in the above extract: "Henrietta Sontag, who selected the opera (The Daughter of the Regiment) as the work in which to introduce herself to a New York audience on Jan. 10, 1852." Operatic history records for the *Sun* writer's information that Henrietta Sontag introduced herself to a New York audience at Metropolitan Hall, Broadway, on Sept. 27, 1852, as Amina, in Bellini's La Sonnambula, and as Maria in The Daughter of the Regiment at Niblo's Gardon on Jan. 4, 1853. In the *Sun* writer's more or less accurate list of Donizetti's famous vivandieres on the American operatic stage he omits to mention Marie Piccolomini, whose youth, beauty and talent as Maria created a furore at the Academy of Music in the Fall of 1858, only a few years before Madame Sembrich began her great career.

ADLER AS URIEL ACOSTA.

Jacob Adler and the Jewish stock company at the People's Theatre accomplished their most important artistic venture of the present season last Wednesday evening, in presenting Gutskof's tragedy, Uriel Acosta. The experiment was a rather dangerous one, in a way, since it seemed doubtful if a Ghetto audience, accustomed to constant and vigorous action, would appreciate the somewhat tedious scenes of this intellectual play. But, contrary to expectation, the drama was received with abundant manifestations of approval, and at the end of the performance the chief players were called again and again before the curtain.

Mr. Adler in the title-rôle gives an impersonation that must be accorded the first place among his many notable achievements. He bore himself with superb dignity, his reading was splendidly artistic, and he revealed the character impressively by the use of the best dramatic methods of which he is master.

Among the members of the supporting company whose work demands special notice were Mrs. Adler as Johanna; Mr. Rotanoff as Wardestrat, Mr. Gomez as Da Silva, and Mrs. Manger as Esther. The handling was unusually handsome and the stage-management excellent.

TO A YOUNG ACTRESS.

(Daughter of a Clergyman.)

Fair Thespian maid of hopeful fondest,
Listed in the drama,—Life,
Upon the mimic stage may chances
All thine in thine eager strife.

May genial welcomes greet thy coming,
Mindful of thy tender years,
And may thy record's final summing
Be but little dashed with tears.

Remember that thou hast a calling
Hallowed by great Shakespeare's name,
And let it keep thy feet from falling:
Purify the breath of fame.

Though heeded not, on every actor
Rests the fortune of his art.
If conscious then art such a factor
Better wilt thou play thy part.

Then what though years shall gather o'er thee,
And the bloom of youth shall go,
With grand ideals held before thee,
Thou canst shine in art's best glow.

EDWARD OCTAVUS PLANO.

BOOK REVIEWED.

THE KING OF ANDORRA. By Henry B. Harris. New York: The Abbey Press.

With the publication of "The King of Andorra" the name Henry B. Harris, already known to magazine readers, appears for the first time on the title-page of a book. Mr. Harris makes his debut "between covers" in a manner to arrest the attention of those interested in American fiction. "The King of Andorra," while in itself a considerable accomplishment, is perhaps of greater importance in its promise of future achievement. There are passages in it that rise considerably above the monotonous level of the majority of novels of the day, and regarded in its entirety the book evidences talent beyond the ordinary and an intimate knowledge of literary craftsmanship.

The scenes of the story are laid in the little republic of Andorra—a picturesque bit of country "wedged in between France and Spain." The agent of a French syndicate endeavors to secure control of the government in order to convert the principal town into a second Monte Carlo. By an extraordinary, yet quite plausible, chain of circumstances the plot is thwarted by three Americans who are sojourning in Andorra, and one of them is chosen king by the grateful people. The French agent, seeking vengeance, rouses the Spanish Government to make war upon Andorra. The besiegers are repulsed, but the American king, in order to bring peace to the land and joy to the heart of the Andorran girl whom he loves, sacrifices his throne.

The story marches through its varying scenes in the true romantic manner, with martial music, clashing of arms, roaring of cannon, and with the melody of a pure love song rising bravely above it all. Some of the descriptions are wonderfully stirring and impressive, and the dialogue, of which there is an abundance, is characteristic, pointed and at times brilliant. In the present fancy for dramatizing novels it would not be surprising if before long "The King of Andorra" were transferred from the book-shelf to the stage.

THIS GUN WAS LOADED.

During a performance of The War of Wealth by the Waite Comedy company at Lawrence, Mass., Jan. 2, a cannon used in the bank vault scene failed to explode. The cannon is worked by electricity, and after the curtain fell Lewis Morton, stage-manager of the company, began an examination to see where the trouble lay. The electrician of the house, it is said, had failed to turn off the current. Mr. Morton, as he bent over the cannon, touched the wire fuse, and the cannon exploded. Mr. Morton received the entire contents of the flame and powder in his face and right hand. A physician was called, and after looking at Mr. Morton's wounds he said there would be no serious results, as the grease paint on his face had saved him from a serious injury. Mr. Morton pluckily finished the performance, although suffering much pain.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

G. H. W., Albany, N. Y.: Paul Cinquevalli toured this country with a vaudeville company about eleven or twelve years ago.

R. M. B., Brooklyn: Richard Buhler has left the Columbia Theatre Stock company, Brooklyn, and joined the Hopkins Stock company, Chicago.

L. K., New York: 1. We do not know. As James E. Wilson has been a member of several stock companies he has probably played in Aristocracy with one or more. 2. Edgar Baume has acted with F. F. Proctor's companies.

W. R. C., Kansas City: 1. Sara Jewett died at Cambridge, Mass., Feb. 28, 1896. 2. Katie Putnam is not on the stage this season. 3. Helen Bancroft has not appeared in this city in some years. THE MIRROR does not answer questions concerning the private life of players.

J. D. R., Cincinnati, Ohio: The cast of the Booth-Barrett presentation of The Merchant of Venice at the Fifth Avenue Theatre, Nov. 12, 1898, included, besides the stars, Minna Gale, John A. Lane, Charles R. Hanford, Lawrence Hanley, William Stafford, Frederic Vroom, Gertrude Kellogg, Agnes Acre, Charles M. Collins, Ben C. Rogers, and Owen Fawcett.

R. T., Bucyrus, O.: 1. The cast of Shenandoah when presented at Proctor's Twenty-third Street Theatre in 1889 included F. M. Burbeck, Harry Miller, R. A. Roberts, G. W. Bailey, Harry Harwood, J. O. Barrows, Lucius Henderson, John H. Kelland, Dorothy Dorr, Lilla Vane, Nanette Comstock, and Alice R. Haines. 2. The original cast of The Canuck, produced at the Bijou Theatre July 23, 1890, was as follows: Jean Baptiste Cadeaux, McKee Rankin; Cyrus Stebbins, Charles Cowles; Tom Stebbins, S. Miller Kent; Jim Regan, Wilton Lackaye; Zeb Hawley, Charles H. Clark; Antoine Marentette, Clarence Arper; Archange, Mabel Bert; Hester Keene, Allen Fischer; Tilly, Jennie Yeamans; Martha Ann Stebbins, Annie Yeamans; Fanny, Lorena Atwood.

E. F. C., Brooklyn: 1. Lord and Lady Algy was produced at the Empire Theatre Feb. 17, 1890. The cast: Duke of Dromcharrough, W. H. Crompton; Marquis of Quarmby, Guy Standing; Lord Algernon Chetland, William Faversham; Hon Crosby Jethro, J. H. Bourjno; Captain Standidge, G. H. Howard; Brabazon Tudway, E. Y. Backus; Richard Annesley, John R. Sumner; Montague Denton, George C. Pearce; Mr. Joel, W. H. Workman; Kinch, John Armstrong; Swipson, George Osbourne, Jr.; Mawley Jasmnett, Joseph Wheelock, Jr.; Wyke, Frank Brownlee; Lady Algernon Chetland, Jessie Millward; Lady Parmele Mallinson, Marian Gardiner; Ottilie Mallinson, Lillian Thurgate; Emily Cardew, Louise Maltman; Mrs. Vokins, May Robson; Mrs. Brabazon Tudway, Blanche Burton. 2. Phroso was produced at the same theatre, Dec. 26, 1898. The cast: Lord Wheatley, William Faversham; Denny Wheatley, Joseph Wheelock, Jr.; Bennett Hamlyn, G. W. Howard; Watkins, Graham Henderson; Hogwardt, E. T. Backus; Mourad Pasha, J. H. Bourjno; Stefan Stefanopoulis, W. H. Crompton; Constantine, Guy Standing; Demetri, George Osbourne, Jr.; Valti, John Armstrong; Cortez, W. H. Workman; Vlacho, James Keating; Spiro, John R. Sumner; the High Priest, George C. Pearce; Captain Sakel, Frank Brownlee; the Lady Euphrosine (Phroso), Jessie Millward; Ellena Kritchi, Eleanor Moretti; Beatrice Hipgrave, Blanche Burton; Panayiota, Lillian Thurgate.

THE USHER.

The Dunlap Society has closed its labors for the time being—which is equivalent to saying that Douglas Taylor, President of the Society, having single-handed and unselfishly performed wonders in completing the second series of publications dealing with American dramatic subjects issued under the imprint of the Society, rightly considers that he is entitled to a rest.

Mr. Taylor has had no committee to share the work, nor has he received practical help of any kind, he says, excepting from Daniel Frohman, who has rendered all the assistance he could give, considering the pressure of his business duties. Mr. Taylor has had the entire and constant worry involved in publishing the Society's works, and for three or four years he has desired to retire and attend to his own affairs.

The Dunlap Society publications are a monument to Mr. Taylor's patience, perseverance and enthusiasm, and they form a unique and valuable addition to the literature of the American stage.

Within the next three years it is likely that several of the existing first-class theatres in New York will be torn down to make room for improvements. The Lyceum is to go this year, the property having been acquired by the insurance company that now owns the greater part of the block on which it stands.

In spite of the fact that the Lyceum for some time past has been more or less isolated owing to the uptown movement, it has been a very profitable playhouse for its owners, a company composed of Brent Good and two associates. They held a long lease of the ground on which the theatre was built, and no doubt they secured a handsome price for relinquishing it.

The Madison Square and the Herald Square are both likely to be demolished, it is said, upon the conclusion of their present leases, which have but a short term to run; and there is a probability that if Marshall Field and Company, of Chicago, purchase the New York and Criterion property these fine playhouses will go also before many years are passed.

A dramatic club in London recently debated the question, "The Desirability of Producing on Our Stage Plays Dealing with Religious Matters."

Mr. Spence, who spoke against the question, contended that such matters should be excluded from the stage on the grounds that they were likely to disturb the views of some persons and to offend others. Clement Scott asserted that the matter was one of taste rather than of principle, and he thought it was bad taste to make religious matters the subject of amusement at the play.

Cecil Raleigh strongly opposed these views. "If love, hatred, revenge and avarice are to be the motives selected for the action of the play," he asked, "why should we exclude the most powerful of all motives—religion?"

In the subsequent discussion it was the general view that while taste and discretion were necessary in dealing with religious subjects, it would be depriving the playwright of one of the most powerful motives to exclude religious subjects by a rigid rule, and it would be unfortunate for the art of the drama.

One woman said: "Seven out of every eight women are more interested in religion than in any other of the problems with which most modern plays deal, and women compose three-fourths of the body of playgoers."

Martin, the restaurateur, is ill. A good many changes in the personnel of his establishment, which is widely patronized by members of the profession as well as by other up-to-date classes of New Yorkers, are preceding the movement of Martin's from its old stand at University Place to Delmonico's former headquarters at Twenty-sixth Street, where extensive alterations have been going on for some time. Léon Bustanoby has opened the Café des Beaux-Arts in the new studio building facing Bryant Square, and while he has been operating it but a few weeks, the place is already overcrowded, many of the visitors being former patrons of Martin's. Raymond, Martin's manager, has taken the Brevoort House, on lower Fifth Avenue, and he will assume its management on May 1. One of the head-waiters, well known by Martin's customers, has gone to Flouret's. The table d'hote public is closely allied to the theatre public and it is always interested in these matters.

The first season of the Northwest Theatrical Managers' Association, which is associated with the Theatrical Trust, does not seem to be particularly cheering, according to the *Standard*, of Anaconda, Mont., which explains the situation thus: "The Theatrical Syndicate, with the active assistance of the Northern Pacific agent in St. Paul, has given the Northwest thus far this season a surfeit of theatrical attractions. The business has been over-done, with the result that nearly every one interested, except the Syndicate and the Northern Pacific Railroad, has been losing money. Not only have the attractions been too numerous, but the class sent to the Northwest has averaged very low in merit. Never before in the history of Butte have so many inferior attractions been foisted on the public as during the present season. Managers say the Northern Pacific agent at St. Paul is largely responsible for it and that business for the railroad has been the first and probably the only consideration. It doesn't require much of an argument to convince any one that six shows a week for Butte are too many by about four, yet that was the number run into the city during the week of Dec. 8, and the average is from four to five. The large number of companies and the poor average of quality is responsible for the fact that sterling attractions do not get the business to which they are entitled."

Romance clusters about the rocks that jut out of the ocean off the harbor of Portsmouth and that are known as the Isles of Shoals, and it is here that Evelyn Greenleaf Sutherland has laid the scene of Joan o' the Shoals, which Henrietta Crosman produced last night in Philadelphia at the Auditorium. The period is 1680. Joan is the daughter of a fisherman, and her story is laid among the rough folk that people the islands. Miss Crosman has been rehearsing the play for a long time, and the preparations for the production have been very elaborate.

Photo by Lovejoy, Phila. SYDNEY AYRES.

Marguerite Sylva, who has been appearing under Kirke La Shelle's management in The Princess Chic, has resigned from that company in order to appear in the leading role of Miss Bob White.

Nixon and Zimmerman, who are the managers of this attraction, are likely to be the defendants in a law suit over the matter. Mr. La Shelle has a contract with Miss Sylva for the season and he has notified Nixon and Zimmerman that injunction proceedings will be begun to prevent Miss Sylva from appearing in their production.

It is understood that Miss Sylva gave as her reason for resigning from Mr. La Shelle's company that a doctor in St. Louis declared that she could no longer appear in a part in which tights had to be worn without serious jeopardy to her health. Miss Sylva seems to have been slow in reaching this conclusion, as she filled the role all of last season without serious injury.

Nixon and Zimmerman, it is understood, claim that Mr. La Shelle has no case against them, as they have a right to employ anybody they please, and that if Miss Sylva has broken her contract it is her affair and not theirs.

This is the contemporary view of managerial ethics, I suppose, and for that reason need occasion no surprise.

A SCHOOL BOYS' MATINEE.

If any high school boy in this greater city would learn how to defend himself from a host of enemies at twenty to one odds, let him call at Wallack's Theatre on the afternoon of Jan. 17 and Kyrle Bellew will show him how the trick is done. On that date Mr. Bellew and his company will give a special high school boys' matinee of A Gentleman of France. The performance is occasioned, according to Mr. Bellew's managers, Liebler and Company, by the enthusiasm that the staircase fight in the play has inspired in young America as well as his elders. It is said that Mr. Bellew has received many letters from boys telling of their admiration for his prowess as a fencer and fighter. Being equally imbued with admiration for the American boy, Mr. Bellew, Liebler and Company, and Mrs. Theodore Moss, manager of Wallack's, arranged this performance for his special benefit. The matinee will not begin until half-past two, so that the schoolboys may complete their regular studies for the day before assimilating this lesson in the art of thrusts and parries. A certain number of boys from each high school in the city are to be present. They will be admitted free upon presenting a certificate from their teachers.

SYDNEY AYRES.

On this page appears a good likeness of Sydney Ayres, who will next season star in an elaborate production of the romantic comedy, Heart and Sword, under the direction of Shipman Brothers. The tour will include the principal cities of the Eastern and Southern States. Time is now being booked. Mr. Ayres has played many of the principal roles in a number of important productions. Among them may be mentioned Rudolph in The Prisoner of Zenda, Mephisto in Faust, Don Cæsar in Don Cæsar de Bazan, Gavin Dishart in The Little Minister, Mr. Dent in The Adventure of Lady Ursula, Lord Constantine in Phroso, Jean Lafitte in A Ward of France, Tom Driscoll in Pudd'nhead Wilson, Jack Grey in Wo 'Uns of Tennessee, Captain Thorn in Secret Service, and Romeo in Romeo and Juliet.

A BENEFIT FOR LAURA BURT.

Friends of Laura Burt, who is now at Roosevelt Hospital recovering from an operation she recently underwent there, are arranging a benefit for her. Sire Brothers, under whose management Miss Burt has been appearing for the past year, have given the use of the Bijou Theatre, where the benefit will be held Feb. 19. Former Assemblyman Frederick A. Ware is arranging the programme and other details. Miss Burt sustained the accident that made the operation necessary by being thrown from her horse during the Under Two Flags burlesque in The King's Carnival, at New Haven, Conn., several weeks ago.

DUSE CONTRACT SIGNED.

The contract for Eleanora Duse's tour here under the management of Liebler and Company was signed last week. By its terms Signora Duse will come to this country in October, 1902, for a season of ten weeks, comprising fifty performances. Of these performances ten each will be given in New York, Philadelphia, Boston, and Chicago, and the remaining ten in other cities not yet selected. The company, as well as all the scenery, costumes and accessories of Signora Duse's repertoire, will be brought from Italy. It has not been settled whether or not Gustavo Salvini will be a member of the company.

NEW OPERA AT EDEN MUSEE.

Lagrand Howland's Oriental opera, Sarrona, produced a while ago at Carnegie Music Hall, will be presented at the Eden Musee for two weeks, beginning to-day (Tuesday). In the cast are Sabra Glykera, Edith Longford, Josephine Alesne, Duryea Bensel, and Harry Warren.

Concert managers in need of a fine soprano will do well by addressing Frank Hunt, Uniontown, Pa.

PERSONAL.

NANNARY.—May Nannary, a talented and popular Pacific Coast actress, whose portrait appears above, arrived in New York last week. Miss Nannary is the daughter of William Nannary, who was at one time an important figure among Canadian managers. She has had wide experience and will no doubt prove a valuable acquisition in Eastern theatricals, with which she intends to be associated in the future.

FAVERSHAM.—William Faversham was unable to play A Royal Rival at the Providence Opera House last Thursday, owing to a severe cold, that threatened to develop into pneumonia. On Friday Mr. Faversham had recovered sufficiently to appear. On the same evening Julie Opp, Mr. Faversham's leading woman, who has also been ill, returned to the cast after several days' absence.

CRABTREE.—There was a report last Thursday that Lotta Crabtree would return to the stage in Morocco Bound at her own theatre, the Park, Boston. The next day the report was denied.

EVANS.—Charles E. Evans intends to tour next season in a revival of his old success, A Parlor Match.

DROUET.—Robert Drouet's Armand is said to have divided honors with Mary Mannering's Camille in Miss Mannering's recent special Camille matinee in San Francisco.

LANE.—John A. Lane, the old time Shakespearean actor, has been promoted to one of the most important positions in the Philadelphia Post Office.

ROBSON.—Stuart Robson celebrated the completion of his fiftieth year on the stage at the Columbia Theatre, Washington, June 6. During the performance of The Henrietta Mr. Robson received a loving cup from the members of his company.

KENT.—Charles Kent, who recently resigned from James K. Hackett's company, has been engaged for the leading role, originated by Frank Worthing, in The Climbers.

RAND.—Rose Rand will make her reappearance on the stage in Philadelphia next week as a member of Henrietta Crosman's company in Joan o' the Shoals.

BERNHARDT.—Sarah Bernhardt revived Theodora at her Paris theatre Jan. 7.

HAWTREY.—Charles Hawtrey has arranged to return to London about April 1. He will fill an engagement in that city during the coronation. Next season he will visit this country again.

REDMOND.—Helen Redmond is to star next season under the management of A. G. Barnes, of the New York Theatre, in Her Highness, a musical comedy by A. Baldwin Sloane. Miss Redmond is at present singing Dolores in Florodora at the New York. Sydney Deane, it is said, will be a prominent member of her supporting company.

FERGUSON.—W. J. Ferguson will withdraw from the cast of The Brixton Burglary next week, at the end of the Philadelphia engagement.

DAMROSCH.—Walter Damrosch had a "housewarming" at his new residence, 823 Madison Avenue, last evening.

HOLT.—Edwin Holt, it is announced, will star next season in a play by Langdon McCormick, under John R. Stirling's management. Mr. Holt is acting in Sky Farm at present.

SCOTT.—Grayce Scott has been engaged to originate the leading role of Hope Langham, supporting Robert Edeson, in Soldiers of Fortune.

ROWLAND.—Ellen Rowland, who this season won splendid success as Flavia in Munro and Sage's productions of The Prisoner of Zenda and Rupert of Hentzau, was obliged to retire from the company a fortnight ago on account of illness. Since her return to New York she has suffered a slight attack of pneumonia, but has now almost entirely recovered.

HADLEY.—Helaine Hadley has won a notable success in the part of Alice Pettingill, the blind heroine, in Quincy Adams Sawyer, now touring New England. Miss Hadley is a young actress who has brought unusual intelligence, earnestness and a charming individuality to every worthy part that has been intrusted to her.

Albert A. Andrus, leading man, Hanlon's Fantasma.

CURRENT AMUSEMENTS.

Manhattan Borough.

Week Ending January 18.

METROPOLIS (Third Ave. and 142d St.), Human Hearts.

OLYMPIC (3220 Third Ave., nr. 180th St.), The Theodore Burlesquers.

HARLEM OPERA HOUSE (209-211 West 125th St.), Amelia Bingham in The Climbers.

HURTIG AND SEAMON'S (201-211 West 125th St.), Vaudeville.

PROCTOR'S (125th St., nr. Lexington Ave.), Vaudeville, also A Temperance Town—Every afternoon and evening.

KEOGH'S FARM (167th St., nr. Lexington Ave.), Nellie McHenry in Mirth.

CIRCLE MUSIC HALL (Broadway and 60th St.), Closed.

MAJESTIC (Eighth Ave. and 59th St.), New building.

PROCTOR'S PALACE (23d St., nr. 3d, Lexington and Third Aves.), Vaudeville, also Why Smith Left Home—Every afternoon and evening.

CARNEGIE HALL (Seventh Ave. and 57th St.), Boston Symphony Orchestra—Thurs. Eve. and Sat. Aft., Jan. 16 and 18.

COLONIAL (Sixth Broadway and 104-170 West 47th St.), New building.

LONG ACRE SQUARE (Broadway and 45th St.), New building.

WINTER GARDEN (Broadway, 46th and 44th Sts.), "Mam'selle Sherry"—Mon., Dec. 23—The Beggar (Sub—41th Week—48 to 52 Times.

NEW YORK (Broadway and 42d St.), "Mam'selle Sherry"—Mon., Oct. 19—Floradora—570 plus 14th Week—107 to 114 Times.

CRITERION (Broadway and 44th St.), "Wed., Dec. 25—Mrs. Leslie Carter in Du Barry—45th Week—21 to 27 Times.

VICTORIA (Seventh Ave. and 42d St.), "Tues., Dec. 31—Otis Skinner in Francesca da Rimini—5th Week—14 to 20 Times.

REPUBLIC (207-211 West 42d St.), "Mon., Jan. 13—Mrs. Patrick Campbell supported by Leo Ditrichstein in Magda, The Second Mrs. Tanqueray, and Beyond Human Power.

AMERICAN (Eighth Ave., 42d to 43d Sts.), 24 Hours at Coney (Improved), Electric Fountain, Japanese Show, Cinematograph, etc.

MURRAY HILL (Lexington Ave. and 42d St.), 6th Season of Henry V. Donnelly Stock—Shenandoah.

BROADWAY (Broadway and 41st St.), "Mon., Dec. 6—The Burning Beauty and the Brand—11th Week—46 to 52 Times.

MENDELSSOHN HALL (113 West 40th St.), Esther Palliser Song Recital—Thurs. Aft., Jan. 16.

EMPIRE (Broadway and 40th St.), "Mon., Dec. 23—The Wilderness—4th Week—24 to 30 Times.

METROPOLITAN OPERA HOUSE (Broadway, 40th and 39th Sts.), 4th Week of Grand Opera—Dr. Wolfram, Vasa, Alda, Tahlman and Bella, Pugliese, and Caruso in Boccaccio.

CASINO (Broadway and 39th St.), "Mon., Oct. 14—Anna Held in The Little Duchess—14th Week—98 to 105 Times.

KNICKERBOCKER (Broadway and 38th St.), "Mon., Jan. 6—Francis Wilson in The Toreador—2d Week—9 to 14 Times.

HERALD SQUARE (Broadway and 35th St.), "Mon., Dec. 2—Richard Mansfield as Beau Brummel—7th Week—43 to 49 Times.

GARRICK (35th St., east of Sixth Ave.), "Mon., Oct. 7—Charles Hawtrey in A Message from Mars—16th Week—104 to 110 Times.

SAVOY (125 West 34th St.), "Mon., Dec. 16—Henry Miller in D'Arcy of the Guards—5th Week—21 to 27 Times.

MANHATTAN (1285-1287 Broadway), "Tues., Dec. —, Sam Bernard in Nancy Brown—Mon., Jan. —, Miss Fiske supported—11th Week—"Mrs. Dane's Defense"—Mon., Dec. 30—Mrs. Fiske supported—Miss Rehan—4th Week—44 to 49 Times.

THIRD AVENUE (Third Ave. and 31st St.), Across the Pacific.

BIJOU (1209 Broadway), "Mon., Dec. 30—May Irwin in a Revival of The Widow Jones—4th Week—32 to 38 Times.

WALLACK'S (Broadway and 30th St.), "Mon., Dec. 30—Hyde Ballou in A Gentleman of France—3d Week—17 to 24 Times.

DALY'S (Broadway and 30th St.), "Tues., Jan. 7—1st Season of Daniel Frohman Stock—Frocks and Frills—1st Week—1 to 13 Times.

WEBER AND FIELDS' (Broadway and 29th St.), "Tues., Sept. 3—Hoity Toity—Sixth Week—127 to 134 Times—Tues., Jan. 7—The Owl and the Pussy-cat—19 Week—18 to 20 Times.

COMEDY (Broadway and 30th St.), Closed Sat. Eve., Dec. 28, 1901.

PROCTOR'S FIFTH AVENUE (Broadway and 28th St.), Continuous Vaudeville—Also At the White Horse Tavern—5th Week—13 to 24 Times.

GARDEN (Madison Ave. and 27th St.), "Mon., Dec. 2—Virginia Harned as Alice of Old Vincennes—7th Week—29 to 35 Times.

MADISON SQUARE GARDEN (Madison and Fourth Aves., 26th and 28th Sts.), 12th Annual show of Poultry, Pigeons and Pet Stock Association.

MINER'S (210-216 Eighth Ave.), Burnt Down—Transpired, Dec. 31.

MADISON SQUARE (24th St., nr. Broadway), "Mon., Dec. 30—Sweet and Twenty—2d Week—17 to 24 Times.

LYCEUM (Fourth Ave., bet. 23d and 24th Sts.), "Wed., Nov. 6—Annie Russell and Mr. G. H. Gilbert in The Old and the Judge—7th Week—42 to 48 Times.

KOSTER'S (23d St., nr. Sixth Ave.), Figures in Wax—Concerts and vaudeville.

PROCTOR'S (23d St., bet. Sixth and Seventh Aves.), Vaudeville every afternoon and evening.

GRAND OPERA HOUSE (Eighth Ave. and 23d St.), Colorado.

IRVING PLACE (Southwest cor. 12th St.), German Drama, Comedy and Farce.

FOURTEENTH STREET (14th St., nr. Sixth Ave.), "Mon., Dec. 30—Revel Hipkins and Gracie Wilbur in Revival of Up Your Alley—5th Week—32 to 38 Times.

KEITH'S (East 14th St., nr. Broadway), 42th Week of continuous vaudeville—12.30 to 11 p.m.

ACADEMY (Irving Place and 14th St.), "Mon., Dec. 30—Howard J. Morgan in The Christian—3d Week—17 to 23 Times.

TONY FARRELL'S (125-127 East 14th St.), Continuous 12.30 to 11.30 p.m.

HUBERT (125-131 East 14th St.), The Imperial Burlesquers.

OLYMPIA (107 East 23d St.), "Tues., Dec. 31—Adelaide Phillips in Der Trifle ist Los—3d Week—17 to 23 Times.

LONDON (103-107 Bowery), The Little Nuggets.

MINER'S (245-247 Bowery), The Innocent Maids.

ATLANTIC (44-46 Bowery), The Bowery Burns.

WINDSOR (35-37 Bowery), The Bowery Burns.

*Indicates Date of Non-Commencement.

AT THE THEATRES.

Republic—Magda.

Drama in four acts by Hermann Sudermann. Revived Jan. 13.

Leopold Schwartze	C. S. Willoughby
Magda	Mrs. Patrick Campbell
Heinrich	Leo Ditrichstein
Augusta	Mr. Sweeney
Frederike, von Wundwitz, Max, Franz Mueller, Hermann, Max von Wundwitz	Charles S. Bryant
Hofrichter	Herbert McCarthy
Dr. von Keller	Herbert Warren
Frau von Keller	Adelaide Prince
Frau Heidemann	Miss Westcott
Frau Schmidt	Miss A. Avery
Tiaden	Helen Lind

An exceptionally large and brilliant audience was present at the Theatre Republic last evening when Mrs. Patrick Campbell, the distinguished English actress, made her first appearance in this city, under the management of Liebler and Company. The bill was Sudermann's powerful drama, Magda. It is the first of an extensive repertoire of notable plays that Mrs. Campbell will present during her three weeks' engagement at the Republic. Magda will be acted until Thursday, when The Second Mrs. Tanqueray will be revived for the remaining evenings of the week. At the Saturday matinee Bjornson's Beyond Human Power will be produced.

The audience last evening gave a most enthusiastic welcome to Mrs. Campbell and followed with close attention her portrayal of Magda. THE MIRROR will review the performance next week.

Knickerbocker—The Toreador.

For the first time, probably, since he left the Casino, Francis Wilson is appearing in a role that is not tailor-made and does not give Mr. Wilson the centre of the stage and the fat of the lines, to the dwarfing of the rest of the company. The Toreador, that a crowded house witnessed at the Knickerbocker Jan. 6, was written originally not for Mr. Wilson, but for the London Gaiety Theatre company. There is an even distribution of opportunities, each principal coming in for a full share. With these chances for prominence several members of the cast were enabled to register hits.

Besides this superiority to the vehicles that Mr. Wilson and some other musical stars elect to appear in, The Toreador has other merits. It is a more than acceptable specimen of its class. Better musical comedies have been imported here—San Toy for instance—but there also have been worse, such as The Ladies' Paradise, of dire memory. The Toreador strikes a good average. The Tenderloinism that frequently taints native productions of the sort is happily absent. The plot shows less originality than some of its predecessors, but has sufficient body to present a consistent form. English librettists are not, as a rule, especially happy in endowing their creations with humor, and James T. Tanner and Harry Nicholls are not exceptions in this instance. They have evolved certain humorous situations, but wit in the lines is only occasional. This lack of levity is compensated for, as it has been in other English musical works, by the well-timed lyrics, and by the sparkle and tunefulness of the score. Herein lies The Toreador's chief charm. Two and probably more of the numbers are almost certain to become very popular, as on their merits they should. Best of all is the toreador's song in the first act, a ringing march air, of fine volume. A mixed quartette was also catchy. So was a pretty flower song sung expressively by Christie MacDonald. So also were most of the twenty-odd musical numbers that Ivan Caryll and Lionel Monckton have composed for the comedy.

Mr. Wilson's role was unique in that it had none of the adjectival pyrotechnics that are this comedian's long suit. In following lines not written to suit his peculiar style of funmaking, Mr. Wilson was less happy than usual. Nevertheless, he made Sammy Gigg, the "tiger" who masquerades against his will as a bull-fighter and a revolutionist, a comical figure. Indeed, his success was the more legitimate and deserved because his sway was limited. Mr. Wilson was only in his element while delivering an interpolated topical song, "The Hall of Fame," in the second act. This song was fertile in local satire, that Mr. Wilson was not backward in emphasizing.

A large share of the honors went to Joseph Coyne, as a bored and blase baronet. He gave a capital exaggerated impersonation, and rendered two good character songs with excellent effect. Most of his applause, however, was won by some clever eccentric dancing in the quartette above-mentioned.

Christie MacDonald was called upon to disguise herself in male attire part of the time, and a most real and charming young man she made. Except Vesta Tilley and Florence Lloyd, who was here with In Town, memory recalls no better male impersonator than Miss MacDonald. With all due respect to the sex, most women don't know how to wear men's clothes. Miss MacDonald does, however, and the most fastidious couldn't have found a fault with her costume. There is a chance for her to do more in this line, and thereby fill an aching void. In the garb of her sex Miss MacDonald was equally fascinating, and she played the role of Dora with delightful girlishness throughout.

William Broderick, he of the big bass voice, revealed in the toreador's song, and looked uncommonly well in his rich costumes. He divided the vocal laurels with Jessie Hawley, who has a contralto voice of fine quality, and made a success in the acting as well as the singing of the role of an amorous Spanish woman. Adele Ritchie was a dainty and vivacious Dora Selby, and had one song that she rendered with fine spirit. Quenelle Vanner was a part and bonbon flower girl. A good part was wasted on Maud Raymond, who failed to make anything of the role of the love-sick widow, Mrs. Hoppings. For some reason Miss Raymond elected to use cockney dialect part of the time, and it didn't fit the character at all.

William Blaisdell as a dealer in wild animals, Robert A. Evans as a Carlist conspirator, and Edward Gore as the governor of Villaya, Spain, all accomplished their tasks with credit. In other roles, Melville Ellis, Joseph Fay, and W. H. Thompson did likewise. An unusually large chorus was gorgeously dressed and displayed much vocal ability and training, but slight good looks. Capable stage-management was also evident. Two handsome sets made the production attractive pictorially.

Daly's—Frocks and Frills.

Comedy in four acts, adapted from Scribe's Les Delights de Fée, by Sydney Grundy. Produced Jan. 7.

Noel, Viscount Daughton	Robert Loraine
Earl Athelstan	Grant Stewart
Sir Richard Kettle, Bart.	Jameson Lee Finney
Duke of Hunsdon	Warren Cromwell
Mr. Raymond	William F. Owen
Brooke	Albert R. Brown
Blunde	William Sauter
Olive Devereux	Hilda Spong
Dowager Lady Athelstan	Rose Ryting
Paul	Gertrude Bennett
Lady Finsbury	Dorothy Dorr
Mrs. Hawthorn	Allen Fowler
Letitia	Beatrice Goodhue
Victorine	Margaret Illington
Miss Gwilt	Miss Hammerstein

The first of the two adaptations of Scribe's Les Delights de Fée that New York is to see this season was put on at Daly's Theatre last Tuesday. This version is by Sydney Grundy and is called Frocks and Frills. The Daniel Frohman Stock company presented it as the opening bill of their annual engagement at this theatre. Needless to say, a large audience was in attendance.

If THE MIRROR published a fashion department, any review of Frocks and Frills would certainly appear under that head. For Frocks and Frills is mostly an exhibition of gorgeous gowns. Its real author is not Sydney Grundy, but the Mrs. Osborn Company, that made the costumes. For the Mrs. Osborn Company Frocks and Frills is four acts of triumph; for Mr. Grundy it is four acts of tomfoolery. That is, so far as dramatic value is concerned. True, according to the programme, it is a "light comedy," but it is so light that its specific gravity is about that of a Mardi Gras message. Even trifles may attract, however, and Frocks and Frills, a most trivial trifle, probably will attract—women. To a man, these four acts of "confections" and "loves of gowns" and talk about them aren't alluring. All would be well if there were a play back of the gowns, but there isn't. The plot is so ethereal that it is wafted away every little while on the waves of talk on toggery. When one gets a glimpse of it it is trite and disgusting, and doesn't excite more than a languid interest. When the stage is peopled with gowns it becomes positively humane—to a man, that is. The women, it must be confessed, like it. Especially do they like the third act, which shows the fashionable dressmaking establishment of Clothilde et Cie. in full blast. On hearsay evidence it may be said that this scene is admirable in its realism. There are salesgirls and models, and gowns and bargaining, and the fair patrons of the theatre voice "Ohs!" of ecstacy. The scene ends with a trying-on episode that threatens to make Clothilde et Cie. a Castile et Cie., but happily stops in time.

The characters are an exasperating lot. The hero diligently declines to realize until the end of the play that the heroine loves him, though the fact is glaringly patent from the beginning. The heroine, Olive Devereux, is at first a poor relation, dependent upon and living with her uncle and aunt, Earl and Lady Athelstan. She is treated with the consideration accorded Cinderella, and the hero, Noel, Viscount Daughton, doesn't enter more than a feeble protest. Finally, the last straw is heaped and Olive departs to earn her own living. One marvels that she hadn't spunk enough to do so long before.

Being handy with her needle she takes to dressmaking, and by the second act has become Clothilde et Cie., maker of gowns to the Queen of Spain and other notables. When her relatives are apprised of this they visit her. Anon, they find her assistance valuable. Earl Athelstan, with a credulity worthy of a green-goods "come-on," has put his money, as well as Noel's, into an African land scheme. If a projected railroad takes a certain course his fortune is made; if it takes another course, he is ruined. Learning that among Olive's patrons are the wives of two of the directors of the railroad, Athelstan pleads with Olive to use her influence to have the road take the course he wants. For Noel's sake Olive agrees. The directors' wives are rival social leaders and have been squabbling ere this. Olive wins one with by getting her an invitation to the other's reception; the second receives the gown intended for the Queen of Spain; a third, wife of another director, the second because the director has fallen in love with her. He proposes but Olive refuses him. The day is won, however, and the railroad takes the right route. Meantime Olive had paid Noel's debts, unbeknown to him, by drawing a check for $10,000 as cavalierly as if it were carfare. Noel at last awakens to Olive's love for him, and that's the end. Not much of a story and not told well. There is almost no action, and the dialogue is not nearly as clever as what Pinero, Carton, and Fitch have given us. Occasionally the play becomes wildly farcical, and timeworn tricks to get laughter are resorted to.

The salvation of Frocks and Frills is Sir Richard Kettle, a stuttering young baronet, admirably played by Jameson Lee Finney. The part is a "fat" one, but it is the way Mr. Finney plays it that makes the hit, and while he is on the stage things liven up. In fact, Mr. Finney's performance is well worth seeing, as one of the best pieces of light comedy work that is likely to be met with. In the play Sir Richard Kettle is practically a looker-on in Vienna, but Mr. Finney makes him the dominant figure. He stutters as naturally as though he had done so always, and displays a fine sense of the comic that makes him immensely funny all the time. He is earnest, consistent and tireless in efforts, and the part could not be better played.

It is a pity that there is so little chance for acting in this play, for the rest of an excellent cast is quite helpless in consequence. Hilda Spong, for example, is cast away on the role of Olive, with which even she can do little save to give it the sweetness, naturalness and quiet force that always characterizes her work. Last season, by the way, Miss Spong was a cook. In Lady Huntworth's Experiment. This season she is a dressmaker. Next season we may expect to find her a typewriter or a telephone girl.

Robert Loraine made Noel bearable, and that was an achievement. Grant Stewart did creditably as the hypocritical, fawning Athelstan. Allen Fischer scored with an amusing portrayal of one parvenu society leader eclipsing her rival, played conventionally and without humor by Dorothy Dorr. Eugene Ormonde as the Duke of Hunsdon, and Gertrude Bennett as Maid, were acceptable; Rose Rytinge's talents were wasted on Lady Athelstan, and William F. Owen was lost in a tiny part. Beatrice Goodhue, Margaret Illington, Miss Hammerstein, and a chorus of models and salesgirls also figured in the kaleidoscope of clothes.

Except Mr. Finney, the gowns are the feature of Frocks and Frills. The *Ladies' Home Journal* really ought to send a staff correspondent to write up the performance.

Irving Place—The Collegrue.

Drama in four acts, by Hermann Katsch. Produced Jan. 7.

Professor Hagenstolz	Franz Ebenhofer
Emilie	Hansine Wiesa
Martinson	Robert Lange
Hilda	Gisela Kaiser
Dr. Hagenstolz	Otto Rottmann
Dr. Westphal	Alex. Rottmann
Kramer	Otto Ottbert
Smith	Victor Schwarz
Paul	Heinrich Reichert
Miss Altmann	Maria Reichardt
Dr. Brenner	Matthias Claudius
Hugo	Willy Frey
Mrs. Kohler	Rosa Bauer
Gunther	Hans Hohenroth
Neubert	Max Rossler
Deputation of Students	Heinrich Gottlieb Carl Fischer Hermann Schneider
A Servant	Miss Perron

The first production on any stage of Hermann Katsch's four-act drama, The Collegrue, took place at the Irving Place Theatre last Tuesday night. It antedates by several weeks the first public presentation of the play in Berlin, where Agnes Sorma is cast for the part filled here by Hedwig Lange. Miss Lange, who had not been seen in a new play since What John's Fire, appeared to signal advantage in Herr Katsch's drama. The performance was a benefit given in her honor. The play in parts depicts a conflict of violent emotions, a struggle between worldly sophistication and elemental passions and feelings, and in these parts the actress stood forth pre-eminent. Her every tone, her every gesture was fraught with meaning. The touch of nature which is never lacking in her acting vivified all her characters and makes them appeal strongly to the heart, as her technique does to the understanding.

Without Miss Lange's splendid genius The Collegrue might have missed fire. It is frankly a problem play, dealing with a question of sexual relations, and solving it in the only way possible with the death of the protagonist. The play shows clearly the influences of the younger school of German dramatists, of which Sudermann is the leading exemplar. Occasional bits of comedy serve only to emphasize the all pervading atmosphere of gloom. The comedy scenes, especially that of the "Kommers" in the third act, are capital. On the whole, the play is a good example of its kind, well constructed, thoroughly consistent, and leading by a natural succession of events to the inevitable tragedy which closes it. Its chief fault is its verbosity. There are long, dreary wastes of talk, which, though they might not be much unlike in reading, are not suitable for a stage representation. The play is essentially a reading play, rather than an acting play.

The plot chiefly concerns Marianne, daughter of the retired Professor Hagenstolz. She is a strong minded young woman, with a purpose in life. Unknown to her family she has been a diligent student of physiology, and has won a doctor's degree. Her aged father, once a most bitter opponent of the higher education for women, is delighted with her success. Her step-mother, Emilie, and her half-sister, Hilda, both superficial women of the world, affect contempt for the college bred woman. Marianne's preceptor, Dr. Westphal, has planned a trip to Naples, where he expects to do original research work. His pupil decides to go with him, in order to continue her studies. Under the girl's admiration for the scientific attainments of the doctor lies a strong personal feeling for him. Through this feeling she falls a victim to his lesser passions. His purpose accomplished, Westphal has no further interest in her. He engages himself to the daughter of an influential man, whose aid he relies upon to raise himself in the world. Marianne is loved by Kramer, one of her fellow students, who has vainly warned her against the doctor. After the catastrophe he offers her his hand, but the desperate girl rejects him. She sees only one solution for her troubles, and that death, which she brings about by injecting into her wrist a deadly poison.

Miss Lange's efforts were ably seconded by Alexander Rottmann as Dr. Westphal, who, to his one great sense, depicted the lassitude and villainy of the character with such truth as to arouse a feeling of repulsion. Franz Ebenhofer was a sympathetic father. Otto Ottbert as Krüger, Marianne's lover, did a thoroughly good piece of work. The absurdity and humanity of the man were admirably expressed. Gisela Kaiser was vivacious and amusing in the part of Hilda. The character work of Otto Rottmann as the brougue but kindly uncle of the unfortunate Marianne deserves a word of praise. With the other members of the company there was, as usual, no fault to be found.

Madison Square—Les Remanesques.

Last Wednesday evening the first set of Edmund Rostand's Les Romanesques was introduced as a curtain-raiser in front of Sweet and Twenty at the Madison Square Theatre, and it will be continued during the run of the Rostand comedy. The fanciful little play was performed in its entirety a few months ago by students of the American Academy of Dramatic Arts, and at that time it was reviewed at length in THE MIRROR. An oddity in its construction is that the first of the two acts is by itself like a complete play. For this reason it is absolutely critical in its present use at the Madison Square. Elegance of fancy and of literary style, admirable use of atmosphere and philosophy of plot are the chief qualities in Les Romanesques. Its poetry is full of grace and beauty, yet the play is, without risk to humor and wit. It is prettily mounted in its present production. The cast is as follows:

Pasquin	Elizabeth Tyree
Straforel	Henry Dixey
Bergamin	W. J. Ferguson
Percinet	Wm. F. Owen
Sylvette	Isabelle Irving

Elizabeth Tyree, as the boy, Pasquin, was attractive and graceful in appearance and manner, and she read the lines with delightful spirit and feeling. Isabelle Irving played Sylvette with daintiness and charm. William F. Thompson was a capital Bergamin, and the two other roles, Straforel and Percinet, were admirably played by Stanley Dark and Wm. H. Harris, respectively.

New Star—The Penitent.

Play in four acts. Dramatized by Lawrence Marston from Hall Caine's "The Son of Hagar." Produced Jan. 6.

Paul Ritson	Louis Leon Hall
Paul Drayton	Leighton Leigh
Hugh Ritson	Myles McCarthy
Josiah Bumpthorn	Charles H. Graves
Sol Goldsky	Will Thompson Davis
Allan Ritson	David Hanchett
Parson Christian	David Hanchett
Matthew Fisher	Charles H. Graves
Cain	A. Boyle
Sergeant of Police	W. H. Adams
Swift	John Wills
Jukes	Charles Hudson
Attorney	F. W. Arthur
Gwen Lowther	Maude Claire Shaw
Mary Fisher	Edith Bentley
Mrs. Grace Ritson	Mrs. C. H. Graves
Annie O'Neill	Maude Morrison
Mercy Fisher	Maude Leyburne
Mrs. Bowden	Amelia Haydock

The Penitent, a dramatization in four acts by Lawrence Marston of Hall Caine's really powerful story, "The Son of Hagar," was presented at the New Star Theatre last week by a company headed by Louis Leon Hall. The value—or lack of value—of the play was summed up in these columns on its first presentation in Boston early this season, when Edgar L. Davenport played its leading part.

The story of the play starts with the supposed illegitimacy of birth of Paul Ritson, its discovery by his brother Hugh and Paul's oath of secrecy for his mother's sake. Hugh resolves to acquire the control of the family property from Paul, aided or abetted by a crafty lawyer who holds secrets over Hugh. He also wants the girl Paul loves, and, not satisfied with Paul's conveyance of the property, uses alleged evidence that the girl is Paul's half sister to forbid the marriage. The marriage is consummated, however, before he arrives at the church.

The evening of the wedding—act three—shows the existence of one Paul Drayton, a counterfeit likeness of Paul Ritson and an uncouth criminal, which has been hinted at before. While robbing helpless victims of a train wreck in which Paul Ritson and his bride are involved on their way to London Drayton is caught by Paul Ritson, but escapes. Ritson, however, at the "Hawk and Horse" inn, Drayton's home, prefers charges against Drayton, describing him to the police. Hugh arriving, determined to separate the couple before it is too late, after straining Paul with his alleged brotherly relation to his wife, takes advantage of Paul's resemblance to Drayton to have him trapped through his own description to the police. The act ends in a confused scene of combat in which the wrong man is arrested, or vice versa, one can't tell which.

All is cleared up, however, in the last act by new evidence of records and the ruling of the Scotch marriage law, by which Hugh Ritson meets the retribution he deserves. A reader of Caine's book, however, might understand the play as a chain of marginal index notes upon it. Several members of the original company have been retained and did the little that was possible to atone for the play. It was bad in every sense except that it was not immoral. But the large audience present suggested that a commercial gold mine has been found in establishing a theatre in a section whose inhabitants cannot never to have been to a theatre, so thoroughly did they enjoy the play's rubbish. In the third act, however, the play does contain some real germs of melodrama, which, properly developed, would have been worthy the name. The performance showed the application of desperate measures to make it more popular by giving the comedians liberty to inject laughs by any means, and gags resulted which were unworthy a cheap burlesque show. The play has been badly conceived, weakly written and stupidly staged, and, except in a few cases, poorly acted. The exceptions were furnished by some of the cast, who either did as well as their parts made possible or who showed individual abilities above the material given them, but could not overcome the faults named.

Among the former were David Hanchett in the roles of Allan Ritson and Parson Christian, Maude Claire Shaw as Greta Lowther, Mrs. C. H. Graves as Mrs. Grace Ritson, and Edith Bentley as Mercy Fisher.

Among the latter Louis Leon Hall in the dual role of Paul Ritson and Paul Drayton was really interesting in the latter role, but unsatisfactory in the former; Myles McCarthy as Josiah Bumpthorn, Charles H. Graves as Matthew Fisher, and Will Thompson Davis as Sol Goldsky.

Leighton Leigh as Hugh Ritson was helpless and others of the cast were acceptable.

Miss.

An audience that completely filled the New Star Theatre last night was present to witness the revival of Bret Harte's old but still entertaining drama, Miss, and testified by abundant applause that the performance was a very pleasing one. Nellie McHenry played the title-role with as much vim as ever, and her several songs and dances were encored again and again. Frank Drayton gave an excellent portrayal of the schoolmaster, John Gray. Harry B. Bradley's Yuba Bill was a good illustration of the rugged Westerner, and the hitching Bummer Smith was equally well done by E. S. Wilde. Raymond Finley as Templeton Pate and L. J. Lorimer as Judge Beauringer were both amusing. F. A. Talvington as Juan Walters and J. H. Crowley as Jack Brown were effective. The other roles were capably acted by W. J. Reade, Ida Rock, and Lottie Burke, and the play was realistically mounted. Next week, An American Gentleman.

Third Avenue—A Jolly American Tramp.

Comedy in four acts. Produced Jan. 13.

Jack Foster	Jack Allen
Warren Wade	Charles H. Graves
Geraldine Barker	Grace L. Reade
Ivy Hamlet	Wilfred E. Wells
Evan Hopper	Mrs. E. H. Reese
Mabel Hopper	Carrie Godfrey
Dick Hamlet	Maude Morrison
Arthur Hamlet	Roberta Wells
Mr. Hamlet	Kitty Hughes

At the Third Avenue Theatre yesterday afternoon the first production, in this city, of A Jolly American Tramp was made before an audience that filled the playhouse.

The play proved to be a pleasing comedy, with no especial demerits for one of its kind. It must, however, that it fully satisfied the audience, not a great deal can be said to commend it. The plot tells of a blackguardly man who claims that his wife is dead in order to get the insurance on her life, and after obtaining it, endeavors to keep her a prisoner and marry again, at the same time cruelly treating the woman's child, a young girl of about seventeen. His crime is finally discovered and all wrongs are, of course, righted. Other characters introduced are a typical tramp, built up so as to be the most important role; an insurance agent in love with the girl, and several more conventional people.

The tramp, Jack Foster, was capitally played by Jack Allen, who showed himself to be an excellent pantomimist, as well as the possessor of considerable pathos. Kitty Hughes as the heroine, Pia Harrett, was pleasing, graceful and

clever, and her vocalities were enjoyable. Charles E. Graham made a manly hero, and George L. Lewis as his chum was good. Maggie Meredith as an Irish servant worked rather too hard for laughs, but managed to win them nevertheless. Others in the cast were Mrs. E. M. Barnes, Curtis Godfrey, and Roberta Shultz. Next week, The Gamekeeper.

Murray Hill—Mam'zelle.

The Henry V. Donnelly Stock company at the Murray Hill Theatre is to be seen at its best and brightest this week in the production of Jessop and Gill's farce-comedy, Mam'zelle. The performance last night went with a dash and sparkle that kept the audience in almost continual laughter.

Henry V. Donnelly himself appeared as Colonel Hiram Foster, and, as is usual with him, he made the very most of the character and worked up to the highest pitch every comical situation. George Henry Trader as Lionel Leslie was occasionally a bit uncertain in his lines, but he almost made up for any deficiency in that regard by his sprightly acting and the excellence of his stage-management of the performance. Robert McWade, Jr., was a capital T. Tarlton Tupper—indeed, the impersonation was one of the best that he has given this season. John S. Robertson was a very satisfactory Bob Pritchard, and N. Sheldon Lewis added another success to the many that he has made this year in the role of François Jacotot.

Alice Johnson was a delightfully vivacious Toinette, the milliner, known as "Mam'zelle." Her French dialect was well nigh perfect, her movements were characteristically spontaneous and spirited, and she sang her several songs uncommonly well. Laura Hope Crews was an admirable Mrs. Tupper, and she displayed, besides good acting, some very handsome gowns. The other roles were in good hands. Next week, Led Astray.

Metropolis—Human Hearts.

Human Hearts, played by an excellent company, is this week's offering at the Metropolis Theatre, where the misfortunes of the much tried hero and his ultimate triumph over the villain is followed with the greatest interest by the clientele of this house.

At Other Playhouses.

AMERICAN.—The Greenwall Stock company presents this week an elaborate revival of Madame Sans Gene, using the original scenery of the Kathryn Kidder production and many of the costumes and accessories made for the Augustin Daly production of the play. A review of the performance will appear in the next issue of THE MIRROR.

BIJOU.—May Irwin's admirers applaud her work in The Widow Jones. Of her company Florence Reed is conspicuously successful.

FOURTEENTH STREET.—David Higgins and Georgia Waldron's rural play, Up York State, will remain but a fortnight longer. Chauncey Olcott will follow.

GARDEN.—Virginia Harned in Alice of Old Vincennes will end her engagement Jan. 25, a week earlier than at first announced. The Bostonians in Maid Marian Jan. 27.

HERALD SQUARE.—This week is the last but one of the engagement of Richard Mansfield in Beaucaire.

MANHATTAN.—Mrs. Fiske and her company are in the last fortnight of The Unwelcome Mrs. Hatch, which attracts fine audiences. On Jan. 27 Mrs. Fiske will enter upon a tour of several of the larger cities.

NEW YORK.—Florodora's long run will end Jan. 25.

SAVOY.—Henry Miller continues in D'Arcy of the Guards.

VICTORIA.—Otis Skinner's superb work in Francesca da Rimini ought not to be missed.

WALLACK'S.—Kyrle Bellew in A Gentleman of France is a popular attraction.

MANSFIELD TO AID ACTORS' FUND HOME.

Richard Mansfield, who made a generous contribution to the Actors' Fund when the movement toward building a Home was first started, will further aid the splendid charity by giving a benefit performance in its aid at the Herald Square Theatre on the afternoon of Tuesday, Jan. 21. For the first time in a number of years Mr. Mansfield will appear in a composite programme. He will present the third act of Beau Brummell, the second act of A Parisian Romance, the second act of Beaucaire, and the third and fourth acts of Dr. Jekyll and Mr. Hyde. The curtain will rise promptly at a quarter before two. Already orders for boxes and seats are pouring in. Many professional people are sending large amounts for boxes, and the receipts promise to be the largest ever taken at the Herald Square. Among the early and generous subscribers are Francis Wilson, Mrs. A. M. Palmer, Hilderbrand Fitzgerald, of Philadelphia; Fay Templeton, De Wolf Hopper, Lillian Russell, Al. Hayman, Augustus Pitou, Chauncey Olcott, M. Witmark and Sons, and A. M. Leopold.

The Messrs. Schubert have donated the use of the theatre, and Richardson and Foos have offered to provide all the needed printing without charge.

A COMBINATION SUED.

Rife and Kernan, alleged to be leading spirits of the Empire Theatrical circuit, have been sued by the Court Street Theatre Company, Buffalo, for $50,000 damages for alleged discrimination against the Court Street Theatre, and for alleged conspiracy to injure its business. It is charged against the defendants that they caused a number of burlesque companies to cancel the theatre or refuse to appear in it, the companies, it is alleged, being threatened with a cancelation by the Empire circuit of their engagements at some thirty-five or more theatres, whose bookings are controlled by the Empire circuit, if they failed to comply. The alleged discrimination of the Empire circuit against the Court Street Theatre has led to Manager Alphonse J. Meyer arranging with George W. Lederer, of New York, for a reproduction at the Buffalo theatre of all of the former Casino successes, and the installation at the Court Street of a stock company, which has been in rehearsal in New York for some weeks. The new company makes its first appearance at the Court Street in The Rounders.

THE SICK LIST.

"Aunt Louisa" Eldridge, who is seriously ill with pneumonia at her residence, Thirteenth Street and Third Avenue, was said yesterday to be slightly better.

Improvement was also reported in the condition of Mrs. R. L. Fernandez, who caught a severe cold while at work on the recent stage children's Christmas celebration and has been ill since.

Sam S. Shubert, manager of the Herald Square Theatre, is ill with the grip at his home here. There was a favorable report of his condition yesterday.

H. Hassard Short, of John Drew's company, is the victim in Philadelphia of an attack of diphtheria. His part in The Second in Command is being played by Robert Schalbie.

Amy Whaley is confined to her apartments in this city with an attack of the grip.

AMONG THE DRAMATISTS.

Ida C. and May M. Ward have completed a comedy-drama, of the Revolutionary period entitled Patrick Henry, and dealing with events in the life of the great patriot. The dramatic and romantic atmosphere prevails, and the incidents are correct, according to history.

E. S. WILLARD IN THE CARDINAL.

E. S. Willard produced at the Amphion Theatre, Brooklyn, last week, for the first time in Greater New York, a new play, in four acts, by Louis N. Parker, entitled The Cardinal. The cast:

Cardinal Giovanni de Medici	E. S. Willard
Clarissa de Medici	Marie Linden
Giuliano de Medici	A. S. Maxwell
Francesco	H. G. Lonsdale
Luigi	W. Edmunds
Pietro	G. Gaston
Baldassarre	W. Porter
Valentino	Miss Clare
Maddalena	Laura Linden
Lisa	Alice Lennen
Benedetta	Agnes Palmer
Ignazia	Mrs. Langworthy
Bartolommeo Chigi	H. Barfoot
Filliberta	Ellen O'Malley
Horacio	Miss O'Malley
Guido Bagliosi	Edith Dangerfield
Andrea Strozzi	Ernest Stallard
Beppo	Sydney Lawrence
Peter Ramsam, an Abbot	J. G. Taylor
	H. Cane

The many artistic, powerful and often uplifting characterizations that E. S. Willard has given to the contemporaneous drama make any new effort by him worthy of the respectful consideration of the intelligent and discriminating theatregoing public, and this consideration was certainly accorded his production of The Cardinal at the Amphion Theatre last week, for although the audiences were not as large as the star and the announcement of a new play should have commanded, they represented the culture and refinement of Brooklyn, as well as the same class of people drawn thither from Manhattan and elsewhere.

Brooklyn playgoers have always been unusually appreciative of Mr. Willard's performances, and had he appeared in a theatre located nearer the central part of the city, there is little doubt that it would have been filled.

The epoch of Mr. Parker's play is the early part of the sixteenth century, and the action takes place in Rome. It will be remembered that at this period the Catholic Church in Italy held the predominance of civic power, Pope Julius II ruling both Church and State. This gives the character of the Cardinal, who is Giovanni de Medici, an historical importance, as he was at the time looked upon as the probable successor to the pontiff's throne. The Cardinal is pictured as a man of noble character, high ideals, imbued with the responsibility of hereditary greatness; a devout Christian, a loving son, a faithful brother, a friend of the people, a learned scholar, and, in short, possessed of nearly all the attributes of a good and successful man.

The story of the play revolves about this figure without directly implicating him in its development, but making him the chief factor in its final solution.

In brief, the plot is as follows: The Cardinal has a younger brother who is in love with the daughter of his greatest friend. The brother, however, has a rival in the person of a Florentine outlaw, who enjoys the favor of the Pope, because of his skill as a soldier. The outlaw asks the girl's father for her hand, and upon being refused, foully murders the old man in the Cardinal's gardens, where the first act is laid.

The scene of the second act is the Cardinal's study, where the murderer comes to tell of his crime under the secrecy of the confessional.

The brother is arrested for the deed, and during the progress of the third act tried, convicted and sentenced to death, upon circumstantial evidence that seems conclusive. The Cardinal, who is the only person who can possibly save the convicted man, except the murderer himself, is bound by the holy vows of the confessional not to divulge or intimate who the perpetrator of the deed may be. He appeals to the outlaw to save his brother, telling him that the favor in which he is held by the Pope will save him from punishment. This the murderer promises to do, but only on the condition that the girl shall wed him. Here a powerful scene ensues, in which the Cardinal is moved by an overwhelming desire to rescue his brother, and yet sacrifices his own wish to save the girl from what he considers would be a living death for her, by refusing to consider the proposition. The Cardinal is then left alone in his study utterly heartbroken, feeling the great house of de Medici to be under a terrible stigma, his ambitions forever blighted, and his brother to die upon the morrow. Here a brilliant idea occurs to him; he will lead the murderer into a trap by craft.

In the last act he pretends that his great grief has unbalanced his mind, and by a carefully planned ruse inveigles the murderer into his garden, where, by feigning that he cannot remember the conversation of the preceding evening, he causes him to confess the crime over again, while renewing his offer to publicly acknowledge it, if the girl will consent to marry him. As the chief magistrate of Rome is an unseen hearer of this admission, the real murderer is immediately arrested, the brother set at liberty, and a happy denouement inevitable.

Leaving out of the question the advisability of making a religious observance the main theme upon which the story hinges, the facts remain that the author has but barely missed writing a great drama, and has supplied Mr. Willard with one of the finest and most exemplary characters he has ever portrayed.

From the commencement of the first act the plot is developed along tragic lines, and the dialogue is poetic and thoughtful.

The first two acts are really nothing but a prelude to what is to follow, but the last two grow more intensely and absorbingly interesting as the minutes pass, the outcome being left in doubt until the very end.

It seems almost a pity that the author has not terminated his play unconventionally, instead of allowing what it has been intimated is in the main tragic, to turn at the very last moment into the usual rut, and culminate in a happy conclusion.

It is doubtful if another actor upon the stage at present could have so perfectly realized the character of Giovanni de Medici as E. S. Willard. In addition to bringing out to their full extent all the beautiful traits of the Cardinal's nature, he invested the part with his own delightful personality to a degree that made the public and religious side of the character subservient to that of the man.

His fine delivery, sweet and sympathetic voice, and large fund of reserve power could not have had a better opportunity for expression, and his portrayal, although differing widely from any of his previous ones, is one of the best he has yet offered. An especially telling portion of his performance is his simulation of insanity in the last act, in which his whole demeanor becomes marvelously altered.

The statement must be made that it is doubtful if the play will ever prove a popular success, on account of its treatment of religious matters, but for that part of the public that is not prejudiced against the introduction of such subjects in the theatre it will prove an artistic and worthy production.

The heroine, Filliberta, was pleasingly enacted by Ellen O'Malley, and Giovanni's mother was well played by Marie Linden.

The rest of the cast was to a large extent made up of actors who have been with Mr. Willard upon his former visits, and although it was clearly apparent that they were not selected with especial regard for their fitness to present The Cardinal, they were, with a few exceptions, acceptable. The scenery and settings were adequate.

THE KILTIES' BAND CONCERT.

The famous Forty-eighth Highlanders Band, known popularly as the Kilties, appeared for the first time in New York last Saturday afternoon and evening at the Madison Square Garden. Despite the many rival musical attractions of the night the audience was very large. The entertainment given by the band was unusual and very attractive—including, beside regular band music, performances on the bagpipes, Scottish dances, and several mighty choruses sung by the bandsmen. The audience was enthusiastic in its applause, which was well deserved.

A BIG AMUSEMENT PROJECT.

Plans for what promises to be the largest and most variegated place of amusement in this country were made public last week, when it was learned that Frederic Thompson had secured an option on property at the northwest corner of Seventh Avenue and Thirty-seventh street, in this city, and intended to erect thereon a mammoth building, containing a permanent circus, theatre and other entertainments under one roof. Mr. Thompson is well known as a manager of spectacles and exposition features, and his A Trip to the Moon at the Pan-American was one of the hits of the Midway. Associated with Mr. Thompson in his new enterprise is Frank C. Bostock, proprietor of menageries in many cities.

The property on which Mr. Thompson has an option has a ground area of 25,000 square feet and a frontage of 75 feet on Seventh Avenue and 275 feet on Thirty-seventh Street. The designs for the building have been prepared by Mr. Thompson, who is himself an architect. They provide for a handsome fireproof structure, with a seating capacity of 2,100, that will accommodate at one time a circus, menagerie, aerial, aquatic and trained animal acts, a vaudeville performance and a spectacular production. In short, Mr. Thompson says, every form of entertainment known in the amusement world may be given.

The main entrance to the building will be on Seventh Avenue, whence a passageway will lead to the auditorium. Lining the sides of the passageway will be tiers of cages containing the menagerie. From the entrance to the auditorium staircases will lead to the two balconies. The auditorium will be unique in arrangement. On the ground floor the rows of orchestra seats will circle a large ring wherein will be presented circus acts of all kinds. A cork matting floor will supersede the old-time sawdust. This ring, when wild animals are being exhibited, will be inclosed by a huge movable cage of gilded steel bars. From the dome above apparatus for aerial feats will be suspended. The ring acts over, the cage and floor will disappear, giving place to a pool of water in which aquatic acts will be shown.

At the further end of the auditorium will be the stage, the most spacious, it is said, ever planned. It will cover the arena and extend to a great depth and width beyond. Here Mr. Thompson will produce spectacles and extravaganzas on a scale even larger than those at Earl's Court or the Crystal Palace, London.

A row of boxes will border the first balcony, and at the end of this floor will be a large café, aquarium and promenade, occupying a space 75 x 100 feet. The walls will be of glass, covering cages of rare fish, interspersed with electric fountains and cascades. The ceiling will be an inverted garden, where every flower will have for its blossom an incandescent light. A string orchestra will play here throughout the evening.

Work on the new structure will begin as soon as the lease, that is now being prepared, is signed. It is expected to have the resort ready for opening on Oct. 1. The lease is for a period of twenty-one years, with renewal privileges. Mr. Thompson is confident that an entertainment of such novelty and magnitude cannot fail to prove one of the biggest and most popular attractions in New York.

There may be another and similar venture further uptown. M. B. Haas, of San Francisco, who has leased the Durland Riding Academy property at the Fifty-ninth Street Circle, contemplates building on the site a permanent circus and hippodrome.

DEATH OF KAETHE BRANDT.

Kaethe Brandt, one of the leading women of Heinrich Conried's German Stock company at the Irving Place Theatre, died at the Mount Sinai Hospital on Sunday evening, Jan. 12, as the result of an operation for peritonitis. The death of the brilliant young actress was attended by most pathetic circumstances. She was only twenty-four years old, she had won great public approval by her art both in Europe and in America, and she was engaged to be married to Albert Reiss, one of the principal tenors of the Maurice Grau Opera company.

Fräulein Brandt came of a family long associated with the theatre. She was a grandniece of Richard Wagner. Her father is prominently connected with the Hof Theatre in Berlin. In that city she was born and early began her training for the stage. Last season she was a member of the stock company at the Hof Theatre, in Wiesbaden. Director Conried heard reports of her many successes there, and last Summer, while visiting Germany, he engaged her for the Irving Place company. She came to America in the Autumn, and made her first appearance here on Oct. 1 as Teja, in The Veiled Image of Sais. Immediately she sprang into high favor among the patrons of the playhouse. Among the roles that she played during the season were Marie in Magda, Julie in Dolly, Margherite de Valois in The Night of St. Bartholomew, and Madame Lesperine in The Clemenceau Case. She appeared for the last time on New Year's Eve in The Marriage Market.

For more than two months Fräulein Brandt had been in poor health, and two weeks ago she became a patient in the Mount Sinai Hospital. Her friends confidently expected her rapid recovery, and the news of her passing came as a fearful shock to them. Herr Reiss has been completely prostrated since her death.

Director Conried has cabled to the parents of Fräulein Brandt, in Berlin, and until he receives word from them no arrangements will be made for the funeral.

ARIZONAS ACT AND SAIL.

The Arizona company that Kirke La Shelle is sending to England to show the subjects of His Majesty Edward VII what a truly American play is like, gave a special farewell matinee at the Victoria Theatre last Thursday. A large audience, in which theatrical folk predominated, gathered to wish the players bon *voyage*. The performance was as a whole decidedly the best that Arizona has had since its original presentation at the Herald Square. In some respects it was a better performance.

Many of the first New York cast were seen again in their old roles. Theodore Roberts' portrayal of the rugged, big-hearted ranchman, Canby, was once more the most artistic and striking of all. Vincent Serrano repeated his virile and natural work as Denton. Edgar Selwyn was again admirable as Tony, and George O'Donnell's Dr. Fenton was as dryly humorous as ever. Ingenuous sweetness characterized Olive May's Bonita. Mary Hall was an excellent Estrella; in fact, the part has not been played as well here before. Joseph Kilgour was effective as Captain Hodgman. William Harcourt won favor as Colonel Bonham. William Haworth played Sergeant Kellar feelingly, and Alice Chandler was a sympathetic Lena, and Eleanor Wilton an emphatic Mrs. Canby. The other members of the company were Stephen B. French, Elizabeth Lee, Winchell Smith, Roy Fairchild, and Charles Ayres. Altogether the company is a very able one, and should win many laurels in London.

There was much enthusiasm during the performance, and after the third act Augustus Thomas made a witty speech. On Saturday the company sailed for England on the Atlantic Transport liner *Minneapolis*. They will open at the Adelphi, London, Feb. 1.

THE ZELDENRUST RECITAL.

At Carnegie Hall on Sunday evening Edward Zeldenrust, the famous Dutch pianist, gave his first recital in this city, under the management of Loudon G. Charlton. The audience was very large, and, though at first inclined to be undemonstrative, soon rose, under the influence of the musician's splendid art, to a high pitch of enthusiasm. Zeldenrust scored a triumph. His programme was varied, and was composed of works that tested his powers to the utmost. In technical skill and dexterity he proved himself equal to any virtuoso who has appeared in New York in recent years, and in temperament and feeling he rises considerably above the majority.

ACTORS' CHURCH ALLIANCE NEWS.

A meeting for organization of the New York Chapter will be held at Berkeley Lyceum, on Thursday afternoon, January 16, at 3 o'clock. All members of the Alliance are earnestly invited to be present. There will be an election of officers and local committees whose work hitherto has been undertaken by the National Council.

The Rev. Walter E. Bentley, secretary, will preach in Philadelphia next Sunday evening, January 19, in St. Philip's Episcopal Church, corner of Forty-third Street and Baltimore Avenue, at 7.45 P.M., on "The Relation and Responsibility of the Church to the Stage." On Tuesday, January 21, there will be a meeting for the organization of the Philadelphia local chapter of the Alliance held in Holy Trinity Parish House, Nineteenth Street and Walnut, at 4 P.M. Bishop Potter, president of the Alliance; Rev. Dr. Shinn, president of the Boston Chapter; Rev. Dr. Floyd Tomkins, rector of Holy Trinity Church; the Rev. Walter E. Bentley and others will make addresses. All members of the dramatic profession and those locally interested in the work of the Alliance are cordially invited.

The Rev. Dr. Shinn, president of the Boston Chapter, recently preached before the local Alliance a sermon entitled, "Clean Theatres and Clean Plays," in the Church of the Advent, Boston. The church was crowded, and a large number of professionals were present. Arrangements have been perfected whereby services will be held monthly in the various churches in Boston, as they are in New York.

JULIA ARTHUR INJURED.

(*Special to The Mirror.*)

BOSTON, Jan. 13.—Julia Arthur had a very narrow escape from instant death in a runaway accident this noon. With her husband, R. P. Cheney, she had just started from the Parker House for a sleigh ride. The horses became unmanageable and dashed down School street to Washington street, which was crowded at the time. An electric car was coming and the sleigh collided with it and was crushed. Miss Arthur was thrown out and badly bruised. The horses continued across the street and dashed through a great plate glass window. Miss Arthur was taken back to the hotel, and the doctor tells me that he has no fears for a serious result of the accident. No bones are broken and there apparently are no internal injuries, but she is suffering greatly from the nervous shock. Mr. Cheney was uninjured. JAY BENTON.

REFLECTIONS.

J. L. Barnett, of Barnett Brothers, managers the Troy, O., Opera House, was in town last week, booking attractions for his theatre, that has had a prosperous season thus far. Barnett Brothers recently opened a bill posting plant and now put up all their paper.

A cry of fire from the gallery of the Academy of Music, at Scranton, Pa., during a performance on New Year's afternoon almost precipitated a disastrous panic. As it was, a number of people fainted and great excitement reigned for a time. Manager Duffy, of the theatre, offered a reward of $200 for the capture of those who were responsible for the trouble, and two youths were arrested and remanded for a hearing.

Charles Bartling has returned to town, on account of the closing of A Guilty Mother.

Blanche Bates is expected to resume the tour in Under Two Flags that was interrupted by her illness at Boston Jan. 20. Eugene Ormonde will again take the role of Bertie Cecil, and, therefore, has resigned from the Daniel Frohman Stock company.

Will S. Rising played Bob Hilliard's Lost 24 Hours at the New Year's matinee at York, Pa., scoring a hit in the comedy role. The Strange Adventures of Miss Brown was the bill at night.

John Hare made his reappearance in London, after a year's absence, on Jan. 4, at the Criterion, and received a hearty welcome. The play was A Pair of Spectacles.

The advance work for Mrs. Patrick Campbell is being done for Liebler and Company by A. Toxen Worm.

W. H. Currie has gone for a ten-days' visit with the Broadhurst and Currie road companies now in the West.

J. B. Frosh and R. Coley Anderson, of Atlanta, Ga., are organizing the Anderson Southern circuit and have applied for a charter under the Georgia laws. The capital stock will be $100,000, and the circuit is planned to include Chicago, Louisville, St. Louis, Memphis, Nashville, Birmingham, and Atlanta.

Philip W. Ryley is playing Tweedlepunch in Florodora at the New York, succeeding James A. Kiernan, who has joined the Western Florodora company.

The Theatrical Treasurers' Club, of this city, will have a benefit at Wallack's Feb. 10.

The title to the property No. 156 West Forty-fifth street was transferred last week by May Irwin to Anna R. Neeler.

Mrs. Patrick Campbell, after closing her engagement in New York, will visit, in the order named, Brooklyn, Montreal, Toronto, Harlem, Philadelphia, Baltimore, Washington, Newark, Pittsburg, St. Louis, Detroit, and Cleveland. The Philadelphia booking is for two weeks; the other dates are for one week each.

A revival of Under Two Flags, with Blanche Bates as Cigarette, will follow The Christian at the Academy.

A son was born to Mr. and Mrs. Max Hoffman (Gertrude Hayes), at Norfolk, Va., Dec. 31.

George C. Staley obtained last week his release from Grace George's company, to join Frank Keenan in The Honorable John Grigsby.

Laura Rowe, of Florodora (Eastern), has been a patient at the Maryland University Hospital, Baltimore, Md., for the past six weeks. She was taken ill while her company was playing at Ford's in that city. It is thought that she will not be able to leave the hospital for several weeks. When well enough Miss Rowe will go to her home in Chicago. She has received much attention from Baltimore friends and members of visiting theatrical companies.

A production of The Sign of the Cross at Sal. Hungary, Jan. 8, provoked an anti-British riot. The police stopped the performance and cleared the theatre.

Manager Phil Hunt has secured excellent time in the principal cities for Down by the Sea, the new play written by Robert J. Donnelly, which he will present during the coming season, beginning in Boston. The piece is said to tell a simple but absorbing story of life among the fisher folk of the Long Island coast, and combines dramatic action with that elusive quality called atmosphere. The author has carefully studied the type he will introduce upon their native strand, which has been his Summer retreat for several years.

ENGAGEMENTS.

Mrs. Richard Clewson, with Otis Skinner in Francesca da Rimini, making her professional debut.

Sully and Mack, with Wood's Down East Minstrels.

By C. A. Arthur, to support Hortense Nielsen in Carmen: George Whitcher, E. B. Milloy, Frank Bigelow, Alvin Jack, and Lou Morris.

Elsa Gilletta, for the leading role in Pennsylvania.

Adelaide Cumming, with Henrietta Crosman.

☞ Attractions booked at Metropolitan, Portland, Ore. Write or wire George L. Baker, Issues.

THEATRES AND MUSIC HALLS.

Tony Pastor's.

The bill is headed by Yorke and Adams, who make their first appearance at this house. Lee and Kingston, Gorman and Keppler, Sullivan and Pasquelena, Forbes and Quinn, Archie Guerin, Mitchell and Marron, Smirl and Kessner, the Dancing Howards, Barrington and Martell, the Three Musical Nosnats, Stetson and Porter, and the vitagraph, with an extra attraction in the Donovans.

Keith's Union Square.

Homer Lind and company head the bill in Grimaire, the Street Singer. The Gainsborough Co-lette, the Bimsons, John T. Thorne and Grace Carleton, the Dillon Brothers, Martinetti and Sutherland, the Burto-Lowande Bijou Circus, McIntyre and Primrose, the Lossilas, Slamer, John Geiger and the biograph and other features.

Proctor's Fifth Avenue.

Frederic Bond reappears in his original role in At the White Horse Tavern. The original scenery and properties are used and the production will be sent over the Proctor circuit. The vaudeville department will show Fenn Eldridge, Lawrence and Harrington, James J. Morton, Ina Allen, and the kalatechnoscope. A feature is the presentation of Sherlock Holmes, the first of a series of Clay M. Greene's travesties on popular plays. Sherlock Holmes was presented at the Lambs' gambol during race week at Larchmont, N. Y., last Summer. The Proctor Stock company has several of Mr. Greene's travesties in rehearsal.

Proctor's Twenty-third Street.

The Cycle Whirl remains the feature. Bunt, Kittie and Clara Morton head the regular vaudeville delegation and others are Mr. and Mrs. Melvin Milton Bagle, Ryan and Richfield, Armin and Wagner, Gus Williams, Lew Hawkins, the Three Hillyers, the Carmen Sisters, Mlle. Caltz's animals, and the kalatechnoscope.

Proctor's 125th Street.

A Temperance Town, one of the late Charles H. Hoyt's best plays, is the offering of a section of the Proctor Stock company. Little Fish is the feature of the vaudeville bill, which includes also Haines and Vidocq, A. O. Duncan, and George W. Day, and the kalatechnoscope.

Proctor's Fifty-eighth Street.

Broadhurst's farce, Why Smith Left Home, is played by members of the Proctor Stock company. In the vaudeville bill are Kittie Mitchell, Webb's seals, James Richmond Glenroy, Collins and Hardt, and the kalatechnoscope. The Fairweather Claim is the curtain-raiser.

New York Winter Garden.

Sydney Rosenfeld's musical comedy, The Supper Club, is continued as the bill, and constant changes tend to enliven the proceedings. The matinees Wednesday and Saturday are special features, and are drawing generous patronage, the people appearing to revel in the novelty of a roof entertainment in day time.

Weber and Fields'.

Hoity Toity and The Curl and the Judge remain the bill of the big stock burlesque company. Several novel interpolations are promised for this week, and the Tuesday matinee looms up as one of the most distinguished events of the week in dramatic circles.

Hurtig and Seamon's.

The Mimic Dolmore and company head the list. Johnnie Hazzell, Charles Wayne and Anna Caldwell, Louise Dudley, the Bijou City Quartette, Sherman and West, Nelson's Cockatoos, the Purvis, and the vitagraph fill out the bill.

THE BURLESQUE HOUSES.

DEWEY.—The Imperial Burlesquers furnish the programme for the present week.

NIXON'S BOWERY.—The Dainty Duchess is the bill of the week at this theatre.

LONDON.—The Little Magnets are amusing the down townors, with John Fleming as a special attraction.

OLYMPIC.—The Trocadero Burlesquers have moved up to Harlem for the week.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—The Seven Piechkini sisters led the list in their fine acrobatic specialty, which in many ways excels anything of like sort that has come our way. Unless memory errs there were more of them when they used to be with the Forepaugh-Sells Circus, but there are plenty now to astonish everybody by exceedingly clever work in the ground and lofty department. Some of their feats are remarkably daring, and all are executed with finest precision and accuracy. Woodward's seals held over and scored again a great big hit in their uncommon display of almost human intelligence. In fact, this remark may be qualified by conceding in a measure to one or two of the seals an intelligence surpassing that of certain human beings. The two comedian seals really appear to know just how to value their efforts in pounding drums and such like afflata, and never fail to get the laughs. It is a truly remarkable act and reflects great credit upon the trainer of these animals, commonly supposed to be the least sagacious of beings. The Cycle Sensation held over, too, and made folks' hair stand up on end as it did before. James Harrigan sprang a new environment for his tramp juggling specialty which didn't help it a great deal, although it used up a lot of space on the programme, which faithfully listed the names of a lot of dummies that assisted him in his turn. His juggling was just as fine as ever, and it did not appear that the dummies made it any better. Wright, Huntington and his company, W. W. Rouse and Jane Irving, jumped in at short notice to take the place of the Barrows-Lancaster company, and presented a new playlet adapted by Mr. Huntington and christened Dane Brown. Their success was unlimited. The little play was immensely amusing and delighted the people beyond measure. Briefly, it told about a young woman who was put in a room by a New York landlady, and who retired, fancying that she could stop for the night undisturbed. But it turned out that the room belonged to a chap who had gone to Saratoga and wasn't expected to come back so soon. In he blows, of course, and the door has some sort of a snap lock that does its duty and cages him in the room with the girl. There is a lively interview between the two, he tries unsuccessfully to escape, and finally he recognises her as his cousin and childhood sweetheart. The play was splendidly acted by Mr. Huntington and Miss Irving and was hailed with clamorous approval. George C. Davis rattled off his capital monologue with telling effect, Leo Dervalto did his extraordinary globe act, and Avery and Hart gave a fine turn in imitation of Williams and Walker. Tommy Baker talked and sang rather well, but made a strange statement in one of his songs in which he observed, "Mazie, dear, I loved you true in accents low." The process of loving in low accents is new to New York and will have to be investigated. It is probably an acquired taste. Others in the line-up were Conway and Held, Outrado, John Lorenzo, and Louis Geisler. The ever faithful biograph and the stereopticon filled out the programme. Capacity houses.

TONY PASTOR'S.—The Russell Brothers topped the ticket in George M. Cohan's farce, A Romance of New Jersey, which, with all respect to both parties, is not worthy of either them or him. The brothers were assisted by John Russell, Jr., and Annie C. Russell, who is not the same Annie Russell that is playing at the Lyceum Theatre. A Romance of New Jersey appears to have in it the material for the making of a good, lively farce of the true George Cohan type, but somehow or other this specimen of his usually more than clever handiwork seems to have miscued. Radical changes need to be made in it with no uncertain hand. The Russells were, however, as clever as of yore and tallied their customary hits. Will C. Matthews and Nellie Harris dropped into town again and vouchsafed Will M. Cressy's fantastic skit, Adam the Second, which, though undeniably insane and generally preposterous, goes with a bang and contains no end of good laughs. In the first part of the sketch there are very many funny lines and the succeeding comedy business keeps the people in a whirlwind of applause. The late Phineas T. Barnum remarked that the American public liked to be humbugged, but he might well have added that they like better to laugh. And herein they have plenty of chance to laugh, and no particular opportunity to do anything else. From Mr. Matthews' entrance to the end of the act, the grins are consecutive. Ed. Latell won much favor in the same line of musical comedy that scored a few weeks before at Keith's. Tascott showed admirably how coon songs should be sung and earned hearty recalls. Josie and Willie Barrows sang and danced charmingly and were conspicuous favorites, pretty Josie Barrows once more proving her right and title to a front seat among the beauties of vaudeville. Frank O'Brien, "the dissipated gentleman," emphatically dissipated any traces of sorrow that were lying around by his fearful and wonderful monologue. Archie Guerin, a Chicago chorister, sang rather well in a selection of fine music. Henderson and Ross contributed some exhilarating acrobatic comedy; La Vean and Cross did magnificent feats of hand to hand balancing; and the other features were Collins and Hardt, Nick and Blanche Murphy, Merello and Wilson, Daniel J. Harrington, and the ever estimable vitagraph. Big business.

PROCTOR'S TWENTY-THIRD STREET.—The Two-lehi Japs remained for a second week and put forward some new wonders in the juggling line. We have seen no more remarkable aggregation of jugglers than are these, and many of their feats fairly pass understanding. Two-lehi himself is a past master in the art of conjuring, and seems to be pleased when he absolutely baffles his audience by tricks that no doubt are simple to him. Nearly all of his own work is original, in so far as we know, and it is done with such marvelous skill that one must perforce doff his hat to the conjurer, and doff it good and deep, too. Candield and Carleton loosened up with their familiar sketch, The Hoodoo, and won out as usual. The sketch is said to be something or other from Frank Daniels' old farce, Little Puck, but wherever it comes from there can be but one opinion about its hit. And their immortal finish "in one" remains as potent as ever. John Caufield is as absurdly funny as ever, and Violet Carleton proves herself once more a first-rate comedienne and a popular vocalist. The Cycle Whirl, with Dare-Devil Schreyer on the elevated roller track, was continued as a feature and caused the people much excitement. The riders manage now better than they did at first on the tricky slat track, and the enthusiasm at the termination of the turn attests the relief of the beholders for the fact that no lives have been lost. Falks and Semon made their first local appearance since their return from Europe, and got away with their customary success, emphasizing it with a bunch of new comedy business and the same charming music as of old. Theirs is assuredly one of the finest musical comedy acts ever offered and one that can be seen with enjoyment time after time. Leo and Kingston made a highly successful American debut in a quaint and amusing turn that caught on at once. They have a lot of good comedy, and the man produces an explosive cigarette that would win laughs anywhere. When first lighted the thing seems harmless enough, although it sheds a shower of sparks. But in a moment or two it deals out an explosion, and others follow at successive intervals until the bitter end. The wonder is how any man can smoke such a veritable mine of powder or whatever it is that goes off. No doubt the thing is arranged so that he knows just about when the explosions will occur, otherwise it would seem that they must surprise him as much as they amaze the audience. The device is very cleverly managed and the whole act is uncommonly good. Fields and Ward reeled off their regulation assortment of song and talk with the usual good effect, Al. Fields' extraordinary dulcet humor landing as always. The Five Nosses contributed their pretty musical turn, that made its accustomed success. George W. Day returned to blackface for his monologue, and he registered the same old hit that he makes whether corked or uncorked. There is not anything in vaudeville more appealing than his song about the little mongrel cur called "Jim," and it isn't easy to imagine any one singing it better than he does. Belle Stewart gave her regulation gingery specialty, Hamlin and Hamlin presented their eccentric comedy, Josephine Ainsley sang nicely, Edward Lazell did stunts in equilibrium, and members of the Proctor Stock company enacted two little plays, Grit and Waldorf Cub Number 24, with measurable success. In the casts were Ashley Miller, Francis Lowe, Verna C. Armstrong, James W. Wilts, John Chandler, Ethel Browning, and Adaline Raffetto. Besides, there was the wondrous kalatechnoscope. Business, immense.

PROCTOR'S FIFTH AVENUE.—A detachment of the Proctor Stock company played Why Smith Left Home creditably, along with The Fairweather Claim still better. H. J. Cortdall, Claude H. Cooper, Barbara Linton, Mabel Montgomery, Cecyrille Mayer, and Bessie Lee Lestina were especially excellent in their respective roles, Mr. Cortdall scoring a particular hit by his capital impersonation of Smith. A person styling himself Little Fish led the vaudeville list and offered a rather fair imitation of Little Tich, whom we saw last season at the New York roof. He seemed to be bigger than Tich, but not very big at that, and he introduced some new business that was certainly amusing. But he talked like Torcat, although credible witnesses said it could not be he, for he had been seen in front. Then arose the frightful notion that it might be that double of Torcat's who works the lightning changes with him. And still no one really seems to know who Little Fish is. He went pretty well, and a lady seated back of the writer said to her escort that he was clever. Yet, at best, the act is a bald imitation, and it would be much better grace to avow this fact in the programme. Francesca Redding returned to town in her delightful sketch, Her Friend from Texas, and was admirably supported by Arthur Larkin, Frank Holland, and Joseph M. Hugh. It is hard to think how the sprightly little farce could be better played than by Miss Redding and her present assistants, and it scored all kinds of a hit with the audience. Lenzy Haubell was on deck with some new stories and more old ones, but ran high in favor with all of them. The same comment applies to Lew Hawkins, who bills himself as "the Chesterfield of Minstrelsy," although one might think that there have been one or two others quite as Chesterfieldian in the same business. Mlle. Caita showed her fine set with beautifully trained cats and dogs; Mabel Maitland gave an agreeable Southern monologue; Radford and Winchester counted as they always do in their diverting juggling, and the kalatechnoscope did the rest. Big business.

PROCTOR'S FIFTY-EIGHTH STREET.—Charley Case confined himself to singing parodies, cutting out the monologue end of his act for some reason. Sheehan and Kennedy made things hum with their sketch, True to Nature. Torcat did some impossible yet amusing foreign comedy. The Carmen Sisters are two very beautiful young women who played banjos cleverly. Their handling of the overture from The Poet and Peasant was excellent. 7—20—8 and A Mixed Foursome were the stock company's offerings. The kalatechnoscope was tranquilly interesting. Good business.

PROCTOR'S 125TH STREET.—The Still Alarm by the stock company and an excellent vaudeville bill packed this house all the week. The star of the specialists was Whistling Tom Browne, who made a big hit. Campbell and Phelps supplied good comedy. Maud Small Price's voice was in fair condition, and Bronsmill and Kimberly repeated their Fifty-eighth Street success. The kalatechnoscope was on hand, of course.

WEBER AND FIELDS'.—The clever actor-managers and their incomparable aggregation of burlesquers continued their successful career in Hoity Toity and The Curl and the Judge, the travesty last named being in its second week and having been rapidly whipped into shape much finer than upon the occasion of its opening performance. They have a wonderful way of finding weak spots and wiping them out down at Weber and Fields', and The Curl and the Judge now rattles along as blithely as any travesty in their lengthy repertoire. Business, as per usual, was limited only by the unbulging walls.

HURTIG AND SEAMON'S.—Tom Nawn and company presented Pat and the Genii in an elaborate and effective style. Florence Moore sang sweetly. Libby and Trayer favored the entertainment with a dash of comic opera vocalism. Bingham's gags in conjunction with his ventriloquism met with favor. Murphy and Nichols, the Carlos, Hacker and Lester and the Althea Twins were the others involved.

NEW YORK WINTER GARDEN.—The Supper Club, Sydney Rosenfeld's three-act musical comedy, remained to enlist the services of the stock company, whose work has measurably brightened the gradual improvement of the piece. La Bella Terrajada has scored successfully in her Spanish dances, and Thomas Q. Seabrooke had a new song that materially assisted in the merry-making. The attendance was very large.

The Burlesque Houses.

DEWEY.—The Rents-Santley company lived up to traditions. The opening farce, Your Wife's Away, was brightened by some very good musical numbers. Daisy Dumont led off the olio with a successful attempt at risktiness. Gruet and Gruet, Charles Robinson, the Leonards, Lyons, and Williard and Wheeler assisted in this portion of the entertainment most satisfactorily. Under Two Jags, the closing burlesque, possesses an opaque plot, but was supplied with a good scenic equipment and some really pretty girls. The audiences were large and uproarious.

NIXON'S BOWERY.—The Innocent Maids, with new scenery and costumes, arose like a Phoenix from the ashes of the burned Eighth Avenue Theatre and put in a prosperous week.

LONDON.—The Trocadero Burlesquers entertained large delegations of East Siders.

OLYMPIC.—The Broadway Burlesquers provided the week's diversion in the uptown section.

SUCCESS OF MR. AND MRS. ROBYNS.

Fourteen weeks at one theatre in a single season is an extraordinary record for vaudeville. It is a record that Mr. and Mrs. William Robyns are proud of, and well they may be. By the end of this season they will have put in fourteen weeks at the Young's Pier Theatre, Atlantic City. On Oct. 7 they appeared at that house in their famous playlet, The Counsel of the Defense. It was such a hit that they were held over for week of Oct. 14, when they presented The Morning After with much success. Then they were re-engaged for week of Dec. 22, with Straight Tip. This as their bill, and again for the next week, with Mrs. Van Nostrand's Burglar. And on top of these bookings they have been engaged to open Feb. 10 for two consecutive weeks, when they will present their full repertoire of six plays, that includes besides those mentioned, The Better Way and How Mrs. Dunn Done Dunn. A record like this speaks for itself. Mr. and Mrs. Robyns are perhaps better provided with sketches than any other vaudeville actors, and their idea of changing their bill during the week is meeting with the approval of managers. They are booked solid until May 5.

PAY TEMPLETON TO STAY.

After all, Fay Templeton has decided to stay at Weber and Fields' next season, and patrons of that popular house should chortle with joy in consequence. It is hard to see how Miss Templeton's place at the Webersfields' house could be filled by any one else. A while ago, it looked as if it would have to be filled, for Miss Templeton had an offer to star from George W. Lederer, and she had about accepted it. A final confab was held last Saturday, at which Miss Templeton was persuaded to stay another season, and contracts to that effect were signed at once.

VAUDEVILLE JOTTINGS.

Charles Leonard Fletcher, with his novel monologue and new impersonations, will be one of the leading features on the big bill for the opening of the new Orpheum, New Orleans, and has booked Omaha and Kansas City to follow.

Mike Bannon and Bob Martin are meeting with success everywhere in their new novel comedy act, The Professor and His Assistant. Its humor is enjoyed by all, and the conjuring is of the finest order. This week they are at the Orpheum, Brooklyn, with Chase's, Washington; Moore's, Rochester, and Shea's, Buffalo, and Toronto, to follow.

Claudius and Scobie, the banjoists, will close with Primrose and Dockstader's Minstrels at St. Paul, Minn., on Jan. 18.

James R. Reese and Marguerite Freeman are meeting with a pleasing reception on the Orpheum circuit in their sketch, Mr. Pluto, the Pharmacist.

Oscar Doyle, who played the cowhand trapdoor in Are You a Mason at the Garrick Theatre, has severed his connection with that co. and is now booking a new vaudeville act of individuals with the cowhand trapdoor as the central figure. Mr. Doyle will present imitations of Harry Irving, Joseph Jefferson, Richard Mansfield, G. H. Sothern, Robert Hilliard, Hal C. Goodwin, and E. S. Willard.

Hewitt Curtiss has written a sketch called A Theatrical Duchess for the Vaudeville children.

Edna Bawtelle and Annie St. Tel opened Ills at the Hanover of the New York and Kentucky co., given at the Victoria Hotel on Jan. 8.

Joe Welch has been hailed by the San Francisco press as the star of the Orpheum Road Show.

Leon Kohlmyer has been transferred from The Supper Club to The Hall of Fame at the New York Theatre.

Alice J. Shaw writes: "I wish to emphatically contradict the rumor which seems to be prevalent that I have left the stage. Misrepresentation has made me a prisoner for the most part of the last six months, but I am now capable of resuming my work."

Arthur A. Klein, late of Joseph Callahan's Faust, and Hermie Frank, late with Colorado, will soon appear in a new vaudeville sketch, assisted by a prominent ingenue.

Mr. and Mrs. Neil Litchfield were obliged to cancel Jan. 6-11 at Young's Pier, Atlantic City, owing to the death of Mr. Litchfield's mother at Troia, N. Y., on Jan. 6.

Carroll, the whistler, who has been trilling to New York audiences for the last five months, sailed on Saturday for Europe for a year's tour under contract with Robert Hastings. She will make her first foreign appearance at the Paris Casino on Feb. 1.

Bertha Gilbert has resigned from James H. Wallick's When London Sleeps to accept an engagement with Wilfred Clarke.

Sunday concerts at the Proctor theatres engage the best talent. Special engagements are made for Sunday only, to augment the variety features which appear in the regular week day bills, and performances are continuous at all houses.

Charles G. Kilpatrick will soon introduce for the first time in vaudeville a reproduction of his famous ride down the west steps of the Capitol at Washington.

The De Gaso and Brothers Vaudeville co., under the management of William De Gaso, with Otis F. Pitzbay as general agent; J. M. Tryber, treasurer, and eighteen people, opened on Jan. 13.

The annual ball of the attaches of the New York Theatre will be held in Lenox Lyceum on Jan. 20. Two bands of music have been engaged, and special marches and dances by Professor Harvig and Mr. Baldwin have been arranged. The New York Winter Garden co., the Florodora co., Anna Held and co., and the May Irwin co. will all take part in making the affair a success. Already most of the boxes have been disposed of.

Jack Beetham and Blanche Freeman will produce soon a new act written for them by Fred J. Seaman, entitled Ahead of the Game.

Billy McClain and Madame Cordelia have repeated at the Orpheum, Honolulu, the success that they made at Harry Rickards' Australian theatres.

Alhini and his London Empire Entertainers are doing a big business in the East. They open at the London, New York, on Jan. 20.

Edward McWade and Margaret May had an offer to go into vaudeville after the close of their season in Winchester. If the offer is accepted they will present Mr. McWade's farce, A Matrimonial Bilmard.

Harry Thomson, "the Mayor of the Bowery," played the American Theatre, Grand Opera House, and the Novelty last Sunday and has been rebooked by Fred D. Marks.

Frank Whitman played at the Duquesne Theatre, Pittsburgh, Pa., last week, and met with such success that Harry W. Williams re-engaged him for this week.

Genaro and Theol have worked six consecutive weeks since their season closed with the Ringling Circus, and are this week at the Portland, Me., Theatre. They are re-engaged with the Ringlings for the coming season.

Mr. and Mrs. J. A. Murphy (Elaine Willard) have returned to vaudeville after about ten months' absence, and are meeting with marked success in their comedy sketch, Doughnuts, being booked solid for twenty-six weeks.

Charley Johnson is out with the Oriental Burlesquers, and has not been for the last two weeks. Hawthorne and Allen have recently joined, also Jane Daly and Della Clayton join at the Lyceum Theatre, Philadelphia.

The Columbia Theatre, Sistersville, W. Va., will reopen with vaudeville Feb. 1.

E. F. Albee wrote last week a letter to Fire Commissioner Sturgis, complimenting him on the work of the department during the recent Morton House fire that imperiled Keith's Union Square.

While John W. Ransone's servant was cooking last Sunday's dinner for the Ransone family at their home, 236 West Forty-eighth Street, some grease in a frying pan caught fire. It spattered on Mr. Ransone's little daughter, and her gown began to burn. Mr. Ransone extinguished the flames, burning his hands badly, but probably saving his daughter's life.

BUSINESS NOTES.

In the production of My Antoinette in Boston four song by Alfred E. Aarons are prominently featured, "My Chanticleer," "Antoinette," "Think It Over," and "My Almond Eyed Boy."

Fay Templeton's new coon song, "My Peggy Belle," is now the big feature of Hoity Toity at Weber and Fields'.

James R. Madison has just published No. 8 of Madison's "Budget." The budget has grown considerably in size since the issue of No. 1, while the price remains the same—namely, $1.00 per number. The recent issue contains much that is new and original, and should prove of great assistance to performers in remodeling their acts and infusing them with up to date material. Orders may be sent direct to the publisher, James R. Madison, Post Office Box 948, New York city.

Hal Stephens, who is doing a novelty act of imitations with scenic and electrical effects in vaudeville, is booked solid for the season. In June he will go to England to introduce his act, returning in September, when he will produce his new act, which promises well.

VAUDEVILLE CORRESPONDENCE.

BOSTON, MASS.—Keith's has a genuine novelty this week in the introduction of the Cycle Whirl, which has never been shown in Boston before. R. J. Jose continues for another week with the song sheet, and H. Rudinoff, who has not been seen here since his trip to Europe, comes back with his conjuring pictures. The other features of the excellent bill are Lillian Thomas and Leo Hall, John W. World and Mitchell Hamilton, Julius Rose, Galetti's monkeys, the Kanazawa Trio, William B. Cole, Leslie Berard, the Ansers, Janet Crosby, and the biograph.—The first variation of the new policy at Music Hall was made to-day, when Fly Farm was laid on the shelf to make way for The Wee Minister. The new travesty went with a rush and was intensely liked. Tommy Gale has been so well liked that it will be retained for an extra week before Hoity Toity comes on. The vaudeville features this week are Harry Stewart's pantomime and dogs, Hanvey, Emerson and Emerson, Armistead, Lenzy Haubell, Alec Wilson, Bates, and the vitagraph.—A big bill fills the stage of the Howard Athenæum this week. Billy B. Van and Nellie O'Neill head it, with Miss Dove coming a close second. Others in the bill are John Hagan and co. in The Man Next Door, Rigoletto Bros., Rose and Bella Dolan, Ramza Kramm, Manager's Gregory, Rose and Roberts, Joe Hodgdon, Williams and Adams, the Reed Sisters, Billy Cogan, Lucas and Crowley, Rowe-127 and Leslie, the La Porte Sisters, Carroll and Leslie, Fred H. Caldwell, and the Big Leon Quartette.—The City Club is at the Lyceum this week and in the olio appear Grace Leonard, Hamlin and Lancaster, Ferguson and Watson, the Lyons Sisters, and the Golden Gate Quartette.—Cleary's Royal Burlesquers are at the Palace, with Carroll and Hughes, Leslie and Rinehart, the Trolley Car Trio, Fields and Wesley, Lilly Hughes, and Rudial and Arthur.—In the vaudeville bill at Austin and Stone's are the Derwood Troupe, Bernard Compton, the Weston Sisters, Ethel Stuart, Nellson Brothers, "Lazy Lang," Rosenblum, Billy and Frankie Williams, Hoey, Rose and Lewis, Daniel Harrington, Cooper and Bailey, Mitchell and Love, J. W. Harrington, John and Lulu Keenan, Quinlan and Howard, John O'Donnell, Mr. and Mrs. Riordan, Beach, Johnny Nolan, Ella Morris, and Woodward.—Rumor: B. F. Keith observed the nineteenth anniversary of his career as a Boston manager last week and received many congratulations.—Professor William S. Hutchison, the lecturer at Austin and Stone's, passed his seventieth birthday last week. He has lectured out century for forty years.

JAY BENTON.

PHILADELPHIA, PA.—Keith's 12-18 retains Cingevalli and the Cycle Whirl, both big cards. In addition to this are Talbot and Rooney, Walter Le Roy and Florence Clayton in Rogues of the Housetop, Carter and Jermon, Lizzie and Dollypen, Howard and Bland, Roberts and Prescott, Rooney and Morton, Hope and Hilly, Maud Detty, James Richard, and the biograph. Patronage capacity.—Miss Bankoff's Gay Morning Glories appear at the Trocadero Theatre, be-

VAUDEVILLE. VAUDEVILLE. VAUDEVILLE. VAUDEVILLE.

DONAHUE AND NICHOLS

JUST CLOSED WITH GEO. W. MONROE CO., AFTER FOURTEEN CONSECUTIVE WEEKS.

WHAT THE PRESS SAYS.

One thing is certain, it is that there are specialty people in this organization who could give many a Broadway favorite points. MATTIE NICHOLS, after posing as a mere soubrette of the thing, ties down her skirts—like a real lady—and turns somersaults, and does flip flaps, and indulges in pyrotechnical dances. This little maid from Mr. Geo. W. Monroe's co. is genuine. JOHN DONAHUE is way above the average supporter. We think we've got it all on Broadway. But there are others—don't forget that.—By ALAN DALE, N. Y. JOURNAL, Oct. 24, 1901, Grand Opera House, N. Y.

It is to JOHN DONAHUE and MATTIE NICHOLS that the palm for dancing must be awarded. Both are clever and their acrobatic dancing was high-class, their motions being full of harmony and easy of movement. They are both a strong acquisition to a show that, though fine in itself, requires this duo to give the necessary fillips to the company that Monroe has combined.—RICHMOND EVENING LEADER, Nov. 12, 1901.

JOHN DONAHUE as Hold M. Upp, a lawyer, was very good, and his grotesque dancing with MATTIE NICHOLS called for much applause.—BOSTON JOURNAL, Nov. 19, 1901.

Miss MATTIE NICHOLS as Daffy, the younger of the sisters, performed her exceedingly difficult role, that of the spoiled infant, in an exceedingly creditable manner, while Mr. JOHN DONAHUE in the guise of Lawyer Upp is worthy of special mention.—BOSTON POST, Nov. 19, 1901.

JOHN DONAHUE was admirable, both in make-up and acting, in his part as Hold M. Upp, and MATTIE NICHOLS, who plays the part of Daffy, puts a lot of life and energy into her work that makes the role stand out very prominently.—BOSTON GLOBE, Nov. 19, 1901.

The cleverest specialty is that of pretty MATTIE NICHOLS and JOHN DONAHUE, who do a bit of eccentric dancing and acrobatic work that ranks well up in front. Miss Nichols is graceful, attractive, and Mr. Donahue is almost startlingly [illegible]. BUFALO COURIER, Dec. 31, 1901.

The hit of the performance was the specialty of DONAHUE and vivacious MATTIE NICHOLS. The team was enthusiastically recalled after [illegible] clever singing and acrobatic dancing.—THE POST-STANDARD, Syracuse, Jan. 7, 1902.

The honors of the specialty features were carried off by JOHN DONAHUE and MATTIE NICHOLS, who are acrobatic dancers worth seeing. Miss Nichols especially is worthy of comment. She is as agile as a deer and as supple as a whip.—EVENING HERALD, Syracuse, Jan. 7, 1902.

Jan. 13, Shea's Theatre, Toronto. Jan. 20, Empire Theatre, Cleveland. Jan. 27, Hyde & Behman, Brooklyn. OPEN TIME Commencing Feb. 3, 1902. *Address per Route.*

A TRUE STORY

DEDICATED TO ALL VAUDEVILLE MANAGERS.

Once upon a time a certain Vaudeville performer named **HAL STEPHENS** struck upon an original idea to introduce his imitations of footlight favorites, using scenic and electrical effects and many other novelties, and he made quite a hit, and gained quite a reputation. Then Mr. Pilfer, seeing that Hal had a "good thing," said to himself, "Ah, ha! and oh, gee! I will take these ideas and do likewise." But alas, Mr. Pilfer was a "frost" and he fell by the wayside. He hurt Hal but little, so let it "**Rip.**" Then came Mr Reflip, whose bookings were scarce, for his goods were old and shop worn. Said he, "Oh, joy! a good idea, I, too, must do likewise;" but worry not, for there was never a glass blower living who could make a diamond out of a pop bottle. Well, Hal always would be different from others, so he waved his magic wand and, behold, a fairy dropped from the flies and approached him; in her outstretched arms she carried a large golden box. "Fear not," said she, "this box which I give you contains many new ideas, use them next season and you will be happy ever after." So Hal went straightforth to the artist, and to be costumer and wig maker and made a large purchase, and next season Hal will have, as usual, the biggest, best and most novel act of imitations in Vaudeville, and that's no fairy tale.

The Phenomenal, Record-Breaking Engagement of

MR. AND MRS. ROBYNS

At Young's Pier Theatre, Atlantic City.

Week Oct. 7, Presenting THE COUNSEL FOR THE DEFENSE

HELD OVER FOR

Week Oct. 14, Presenting THE MORNING AFTER.

RE-ENGAGED FOR

Week Dec. 23, Presenting STRAIGHT TIP JIM.

—AND—

Week Dec. 30, Presenting MRS. VAN NOSTRAND'S BURGLAR.

Return Engagement, Week Feb. 10,

FOR 10 CONSECUTIVE WEEKS

To present our full Repertoire, consisting of

The Counsel for the Defense, The Better Way,
Mrs. Van Nostrand's Burglar, The Morning After, and
How Mrs. Dunn Done Dunn, Straight Tip Jim.

Permanent Address: 300 W. 17th St., New York.

4 Musical Colbys

(COLBY FAMILY)

A Feature with Hyde's Comedians (2d Season)

EXQUISITE HARMONY AND DAINTY COMEDY.

Waldman's Theatre, Newark, N. J. this week.
Pastor's Theatre, New York City, week Jan. 20.
Auditorium, Baltimore, Md., week Jan. 27.

"JESS" DANDY

Always Handy

At TREMONT, N. Y. CITY.

Tel. call 392 B Tremont. TIME ALL FILLED.

CLARICE VANCE

"The Southern Singer."

Week of Jan. 13,
Haymarket Theatre,
CHICAGO, ILL.

GERTRUDE HAYNES

AND HER CHOIR CELESTIAL.

Specially engaged for 8 weeks with

THE FATAL WEDDING CO.

Under management SULLIVAN, HARRIS AND WOODS.

LONDON "MUSIC HALL,"

The Great English Vaudeville Paper—Weekly.

[491] STRAND, W. C.

MADISON'S BUDGET,

a massive book of comedy material, published once in every year for the Vaudeville and Dramatic profession. The latest issue, BUDGET NO. 8 (just out), contains twenty brilliant parodies on popular songs, including "Dollie Gray," "Sweet Annie Moore," "Coon, Coon, Coon," and seventeen others; also eight brand-new monologues, including two for tramp and Hebrew comedians; also five great opening acts and afterpieces, including Harry Montague's emotional comedy entitled "Tess of the Tenderloin" and James Madison's society farce entitled "Their Wedding Anniversary"; also two great acts for sketch teams entitled "The Knockers" and "The Last Word"; also a great talking act for two Hebrew comedians entitled "Such a Business," and an almost endless assortment of new and original endman's gags, sidewalk conversations, comic and sentimental poems, comic epitaphs and doctors' testimonials, etc., etc., the whole making up the grandest book of stage comedy ever issued at any time, at any price. Price One Dollar per copy. Your money returned if not absolutely satisfactory in every way. Not on general sale at bookstores. Send orders to the publisher, James R. Madison, P. O. Box 949, New York City. (For sale also by L. J. K. Hell, 1404 3d Ave., Henry J. Wehman, 108 Park Row, New York City, and Walter H. Baker & Co., 5 Hamilton Place, Boston, Mass.)

"Your Budget is a valuable publication for performers and others. I consider you one of the best parody writers that we have." TONY PASTOR.

"We consider your Budget full of bright parodies and funny sayings. It's a corker." ROGERS BROTHERS.

By long odds the brightest aid to vaudevillists is Madison's Budget. It is the source of nearly all the jokes and gags used on the vaudeville stage.—NEW YORK JOURNAL (November 3, 1901).

AMERICA. THE INTERNATIONAL FAVORITE, ENGLAND.

BERT COOTE

THE INIMITABLE COMEDIAN. Booked solid in America until February 1, 1903.

Opening, London, Eng., Feb. 24, 1902.

European Agents, B. WARNER AND COMPANY, London, England.

Proctor's 5th Avenue, New York, this week.

LOUIS SIMON, GRACE GARDNER and CO.

In Will M. Cressy's Rollicking Laugh Producer,

THE NEW COACHMAN.

LAUGH. LAUGH. LAUGH.

George Fuller Golden

FOUNDER

TOM PLATT, at the New York Winter Garden.

OF THE WHITE RATS OF AMERICA

ARTIE

HALL

THE GEORGIA COON SHOUTER.

Shea's, Toronto, Ont.,
This week.

KEOUGH and BALLARD

"This team is one of the best seen at Hyde and Behman's."—*Brooklyn Eagle.*

REILLY AND WOOD SHOW. En route.

EDDIE GIRARD and JESSIE GARDNER

Now touring Orpheum Circuit. Booked solid until May, 1902.

TOM LEWIS AND SAM J. RYAN

Will be seen next season in a 3-act comedy entitled **PEEPS AHEAD**

A Comedy of 1950 A. D.

troducing a new programme with Harry Hastings, Viola Sheldon, Olga Orbet, Nevins Brothers, Armstrong and Porter, Cooper and Robert the Cockatoo, and Drawee in special vaudeville features. Business large. The Jolly Grass Widows 20-26.——The Lyceum's attraction is the Oriental Specialty and Jeannette Dupree, assisted by J. J. Jeffries and Billy Delaney. The olio introduced Howard and Emery, Mr. Rikhid, Charles Johnson, Johnny Weber, Leonard Brothers, West and Williams, and Effie Clements. Royal Burlesquers 20-26.——The Kentucky Belles and Sydell's London Belles, with the bill presented at the Trocadero last week, Rentz-Santley co. 20-26. The Dainty Duchess 27-Feb. 1.——As predicted in Ten Minutes some weeks ago, the Star Theatre will again enter the burlesque field. This is the last week of the legitimate there. F. V. Dunn, the proprietor of the Star Theatre, has appointed Montgomery Moore as resident manager, the change taking place next week, when The Devil's Daughter will be the attraction, followed by a weekly change of traveling burlesque combinations.——At the Arch Street Museum 13-18: Paul Stephens, Barrett Brothers, Charles Dowley, Pierce and Roslyn, Campbell and Phelps, Starr and Starr, and the cinematograph. Business large.

S. FRIENDBERGER.

SAN FRANCISCO, CAL.—Orpheum (John Maclvey, manager): The following programme entertained packed houses Dec. 29-4: Rosner's Hungarian Orchestra, directed by E. M. Rosner; the Aglon Trio, Ritter's dogs, Elizabeth Murray, W. C. Fields, McIntyre and Heath, Joe Welch, Piccolo's Lilliputians, and the Union Gatling Guards.——Chutes (Ed Levy, manager): Good business obtained 29-4 with Hines and Kimball, Dick Wilde, Warden and Sheppard, Coleman's dogs and cats, the Serenaders, Mr. and Mrs. Walter E. Dezres, Ella Burt, and the animatoscope.——Fischer's Concert House (E. A. Fischer, proprietor): For a two-part, nineteen-turn programme the house was filled at every performance 29-4, with the Paloma Ladies' Quartette, Helmstreadt and Tillman, Otto T. Johnson, Elizabeth Nelle, Hennessy Jenkins Coleman and Megle, Lamar and Hall, and A. J. Topping.——Olympia Concert Hall (C. A. Tolle, proprietor): For 29-4: Ritzau's American Ladies' Orchestra, Harry Lloyd, Juanita Chad, Oakville Hill and Louie N. Ritzau, and Julia Linton; good houses.——Olympia (Albert Waltenstein, manager): Well patronized 29-4. Bill: The Hungarian Orchestra, under direction of Isidore Feustor; Jolly Hamilton, Leona, the Dolcie Sisters, Camella, Carlton and Reyes, Salvini, Montgomery and Rynn, and the Girellers.——Chutes-Orpheum Theatre (A. W. Furst, manager): One of the best patronized little theatres in town, entertained 29-4 with Chet Stevens, Mazie Mitchell, Frank Walsh, Rose Milton, Fred La Croix, and the cinematograph.——Midway Plaisance and Vaudeville Theatre (Mailman and Heaman, proprietors): For 29-4: R. F. Bean and orchestra, Viola Le Pearl, Trixie Coleman, Fred Gambold, Georgie McDermott, Gordon and Ryder, Nellie Bruce, Vera Laurence, Kitty Healty, Camille Wertz, Little Revere, the one-act drama, Buffalo Bill's Revenge, and the one-act burlesque, Royal Blood: or, A King for a Day.

GENERAL JAMES MITCHELL.

NEWARK, N. J.—The opening of Proctor's new theatre Jan. 6 marks a new era in this city's progress in theatricals. It is complete and perfect in all details and appointments. On the occasion of the first week, 6-11, the capacity of the house was fully tested. A much larger house could easily have been filled by those turned away. The same has continued throughout the week. We predict that Mr. Proctor will have no reason to regret his new venture. On Monday night the real opening occurred. It was the Proctor's annual reception, which was attended by E. F. Albee, on behalf of the owner, and many of the new local, with the boys in a select court, also a large local audience, and all enjoyable and one. Mr. Proctor responded heartily and felicitously. The entertainment closed with good, lively variety. The Tucker and Boo, Williams and Walker, Frank Bush and Bessie Wynn, Rentz-Santley co. 20-26. The Dainty Duchess 27-Feb. 1.——As predicted in Ten Minutes some weeks ago, the Star Theatre will again enter the burlesque field. This is the last week of the legitimate there. F. V. Dunn, the proprietor of the Star Theatre, has appointed Montgomery Moore as resident manager, the change taking place next week, when The Devil's Daughter will be the attraction, followed by a weekly change of traveling burlesque combinations.——At the Arch Street Museum 13-18: Paul Stephens, Barrett Brothers, Charles Dowley, Pierce and Roslyn, Campbell and Phelps, Starr and Starr, and the cinematograph. Business large.

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WASHINGTON, D. C.—With two capacity audiences Manager Thrasher's Keith Theatre opened Chase's Theatre, the celebration of the 53d anniversary of the introduction of public vaudeville in Washington. Mr. Chase has always been the standard of his line, and has won a reputation that has placed the Chase brand of every performance. The bill of first excellence, the Rentz-Santley Burlesquers, Frank Lalor, Cecelia and Cecil Wilton, Wilfred and Mabel Clark, Clarence Harvey, Ward and Vokes, Mr. and Mrs. Sidney, and a re-appearance of Keith's Favorite, the Kentons. Business phenomenal. Pauline Hall and Orrin Johnson in "Sweet Nell of Old Drury" 20-26. Business large.——Chutes (Ed Levy, manager): Good business 29-4 with Hines and Kimball, Dick Wilde, Warden and Sheppard, Coleman's dogs and cats, the Serenaders, Mr. and Mrs. Walter E. Dezres, Ella Burt, and the animatoscope.——Fischer's Concert House (E. A. Fischer, proprietor): For a two-part, nineteen-turn programme the house was filled at every performance 29-4, with the Paloma Ladies' Quartette, Helmstreadt and Tillman, Otto T. Johnson, Elizabeth Nelle, Hennessy Jenkins Coleman and Megle, Lamar and Hall, and A. J. Topping.——Olympia Concert Hall (C. A. Tolle, proprietor): For 29-4: Ritzau's American Ladies' Orchestra, Harry Lloyd, Juanita Chad, Oakville Hill and Louie N. Ritzau, and Julia Linton; good houses.——Olympia (Albert Waltenstein, manager): Well patronized 29-4. Bill: The Hungarian Orchestra, under direction of Isidore Feustor; Jolly Hamilton, Leona, the Dolcie Sisters, Camella, Carlton and Reyes, Salvini, Montgomery and Rynn, and the Girellers.——Chutes-Orpheum Theatre (A. W. Furst, manager): One of the best patronized little theatres in town, entertained 29-4 with Chet Stevens, Mazie Mitchell, Frank Walsh, Rose Milton, Fred La Croix, and the cinematograph.——Midway Plaisance and Vaudeville Theatre (Mailman and Heaman, proprietors): For 29-4: R. F. Bean and orchestra, Viola Le Pearl, Trixie Coleman, Fred Gambold, Georgie McDermott, Gordon and Ryder, Nellie Bruce, Vera Laurence, Kitty Healty, Camille Wertz, Little Revere, the one-act drama, Buffalo Bill's Revenge, and the one-act burlesque, Royal Blood: or, A King for a Day.

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to large houses, playing Annie Reiter, Bell and Caron, Kelly and Lonergan, Hickey and Howard, the Kinetograph, Zeiger and Mack, Ray Bentley, and Lew Hawkins. The Rabelais Burlesquers 13-15. The Americus Burlesquers 16-18.

LOUISVILLE, KY.—Buckley' Temple Theatre (Lee Buckley, manager): Week's business, commencing 30, is, despite a first-class programme, participation in which were the Three Keatons, Cora and Herbert, the Great Rudolph Quartette, Gertie Le Clair, Robert and Mary, and the Girl with the Auburn Hair. Week 6-11 will be continuation of the success. Bill: George Felix and Lydia Barry, the Empire Comedy Four, Fred Wyckoff, Rockwell, the Meadow Trio, Edwin Reynard, Willis P. Sweetman, with Baby Land and Lullaby Harmonies as headline attractions. Empire (Arthur Lewis, manager): Week 6-11: Kelly and Wright, the Shaw-Gray Dog business, in the co. were the Nelson-Sullivan Troupe, Edwin Keough, Dorothy Rockwell, Laura Thurber, Bailey and Madison, the Sisters Hayattie, Purcell and Maynard, the Three Troupes, and Frank B. Bryan.——Item: Burt Tannen, who was temporarily here representing Frank J. O'Malley, has left the city and Manager William L. Mosher is in charge of Hopkins' with the two and 10 contracts. From present indications the new vaudeville house is going to be a success.

SPRINGFIELD, MASS.—New Gilmore (P. F. Shea and Co., managers): Week Dec. 30-4: Swan and Bambard, Leslie Moore, Grace Gardner and co., John Gilbert, Odette and the Two Rastons, the Mozelli Sisters, the Gaston Sisters, and Parker's Gaz. Week 6-11: Barker, Wilkes and Barker, Johnson and Wells, John Healy, Rae and Brooks, the Three Melrose Brothers, Allair and La Brant, and Rita Redmond.——Auditorium (E. H. Keller, manager): The Amering Burlesquers, who were lacked 2-4, are continued, owing to the heroics of Miner's Eighth Avenue Theatre, New York: good performance. Bella Gordon, Grimaldi and Gore, and Lucille and Carthy were features of the olio. The City Club, with James J. Jeffries as special feature, turned people away 9-11. Freeman and Watson, Martella and Lancaster, and the Hickey Leon were strong cards. Jeffries sparred a few rounds with his brother. The World Beaters 13-15. The Bohemian Burlesquers 16-18.

NEW BEDFORD, MASS.—Shendy's (Theodore Spoffer, resident manager): Week Dec. 30-4: Smirl Sisters, John E. Dove, Leon and Bertie Allen, and Keenan, John R. Dove, Leon and Bertie Allen, and Keenan and Morton, Cullins and St. Alva, Reed and Shaw, Jennings and Renfrew, and Billy Sully. Opening business. For 6-11 an unusually attractive bill includes Genaro and Theol in a clever acrobatic act, Wilbur and Raven, the Knight Brothers, Joe Hartwell and Kittie Deegan, Francis Aldworth, and Kathleen Harris. Business fair. The Florence Gerbin co. 30-4 in The Gypsy's Warning, The Maniac's Daughter, The Fatal Command, The Midnight Curse, The Child of the Forest, The Emblem of Ireland, and The Soldier's Honor.——Item: George F. Hill retired from the management of this house 6 and is succeeded by Edmund J. Quiry. A permanent stock co. corded by Edmund J. Quiry. A permanent stock co. of twelve people will be engaged, headed by Florence Gladin and James E. McElroy, and will present comedies and dramas, changing the bill twice a week and giving vaudeville between acts.

FALL RIVER, MASS.—Rich's (Caldar and Rhoden, managers): The City Club, with James J. Jeffries as the bright light, was the attraction 6-8; business. A fair olio was given by Martella and his Lancasters. Pearson and Watson, the Sisters Lana, the Golden Gate Quartette, Fannie Winfred, and Grace Leonard. The Devil's Daughter 9-11.——Globe (Al. Haynes, manager): Harry Elkes and Tom Bailey in cycle races on home trainers headed a good bill 6-11 and drew well. For 13-18: Ellis Redmond, Bill 6-11 and drew well. For 13-18: Ellis Redmond, Jones and Walton, Nellie Burt, Frank O'Brien, Mitchell and Love, Murphy and Willard, Billy Sully, and the Knight Brothers. The Boston Ladies' Lyric Sextette, who made a big hit early in the season here, 20-25.

PITTSBURG, PA.—The Duquesne presented 6-11 a lang bill replete with well-known names. Della Fox had the place of honor. She sang "The Honeymoon Way Had the Place of honor. She sang "The Honeymoon Way and the Bee" and "Mamie" very well, responding to considerable applause with her famous speaking to considerable applause with her famous speaking to considerable applause with her famous speaking

CORRESPONDENCE.

(Continued from page 7.)

28. The Little Minister 31. (High School Lyceum (Tarry) Lorado Taft, sculptor, 7; large audience pleased. Tabernacle D'Art co. Feb. 1. (C. G. Edgell, manager): Winchester & Harkness, Friedrich 12. Walter Peaster 13. Gertrude Coghlan 27. Vogel's Minstrels Feb. 5.——ITEM: Dave Lewis joined the Telephone Girl co. No. 1 here.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (George Tasnehill, manager): The Heart of Chicago 3 gave superb satisfaction to large audience. A Runaway Match 6 pleased small audience. Rose Coghlan (Bay Opera co. in Carmen 8; performance excellent; packed house. Besides the star Minnie Lighter, Hall, and Day, and Messrs. Russell, Burton, Martin, Verona, and Fritche deserve mention. Peck's Bad Boy 14. A Bar Time Girl 27. Troubled Relations 31.

CAMBRIDGE.—COLONIAL THEATRE (C. D. Miller, manager): The Village Parson Dec. 31 pleased good house. When We Were Twenty-one 3. Winchester 10. Adelaide Thurston 13. David Harum 15.——HAMMOND OPERA HOUSE (R. Hammond, manager): A Bachelor's Honeymoon 31; small house; poor attraction. The Volunteer Organist 2; fair house; good performance. Howard Gould in Brother Officers 4; small house; excellent attraction. Frankie Hill's Burlesques 7. Al. Reeves' Burlesquers 12.

SANDUSKY.—NIELSEN OPERA HOUSE (George A. Breckling, manager): A Texas Steer did well 2. Adelaide Thurston in Sweet Clover delighted large audience 3. King Dodo 9. Lovers' Lane 10. Ethel Dyffryn co. 13-18. Frank Daniels 15. The Little Minister 20. Quo Vadis 24. Are You a Mason 24. The Village Parson 25.——ITEM: Manager Breckling left 2 for a week's business trip to New York. Much credit is due his assistant, Jason A. Ryan, for his able management during Mr. Breckling's absence.

WARREN.—OPERA HOUSE (Elliott and Gelger, managers): Murray and Mackey's Run Ten Idiots that Quit Cleveland a successful engagement here, have been booked for last week part September. The Village Parson 6; good business and attraction. Bachelor of Fort Reno, and Darling and Wards' dog and pony show 9 and 11 cancelled. 28 Pinkard 27. The Toll Gate Inn (return) 28. Through the Breakers 29. The County Fair 30. Pennsylvania Feb. 1.

JACKSON.—CRESCENT OPERA HOUSE (Guy Bof, manager): American (local) 2, 4; fair performances; half filled house. A Bachelor's Honeymoon 11. Two Weeks in a Barroom 22. Human Hearts 28.——GRAND OPERA HOUSE (Frank C. Morgan, manager): For Her Sake Dec. 30 pleased good house. Week, magician, 2; performance pleasing; small audience. Frankie Hill's Burlesquers 12. Peck's Bad Boy 17.

FIQUA.—OPERA HOUSE (C. C. Sank, manager): Brown co. Dec. 30-2 to excellent business. Plays: A Royal Boy, In Idaho, The Two Orphans, and Tales from Life; performances pleasing. For Her Sake 3 to good house; excellent performance. Miss Cecilia Bay Opera co. in Carmen 7; crowded house pleased. Martin Taylor and Frank Moulin shared honors with star. Week, magician, 9. The Village Parson 13. Lyceum 15. Uncle Hez 17.

LIMA.—ZAUROT OPERA HOUSE (L. H. Countryman, manager): Howard Gould in Brother Officers to good business. Barbara Friedrich 2 to fair house. Peck's Bad Boy 4; large audience. Lovers' Lane 9. Adelaide Thurston 10; poor business. Ethel Dyffryn co. 13. A Bachelor's Honeymoon 14. Quo Vadis 15. Are You a Mason 16. Frankie Hill's Burlesquers 17. Al. Reeves' Burlesquers 18. The Village Parson 20. Uncle Hez 21.

LORAIN.—TEMPLE THEATRE (George H. Verbeck, manager; F. F. Hamill, business-manager): A Runaway Match 1 to fair business. The Land o' Cotton 4; fair business. Barbara Friedrich 6. The Sidonas (Bell 10. Toll Gate Inn 13. Daniel Boone 14.——WAGNER OPERA HOUSE (C. C. Knapp, manager): Hoffman and Reeves co. 9-11.

ASHTABULA.—AUDITORIUM (Brotherton and Pendleton, managers): Old St Nicholas 1 did not appear. Mr. Gillen, of the house 4 cancelled. For Her Sake 2; fair house; excellent performance. Miss Cecilia Bay Opera co. in Carmen 7; crowded house pleased. Martin Taylor and Frank Moulin shared honors with star. Week, magician, 9. The Village Parson 13. Lyceum 15. Uncle Hez 17.

HARTIFF'S FERRY.—STAR THEATRE (J. F. Hartiff, manager): Cotton's Minstrels 1; full house; Jessie C. Lorde illustrated lecture on Mid-American Expedition 3; poor house; good show. All a Mistake 4; good house. Cooney, Lord and Schenck co. 13-18.——ITEM: Business light 2 to 5 inches, owing to the closing of A Country Merchant co.

WOODSFIELDSVILLE.—TWIN CITY OPERA HOUSE (Adkins and Hale, managers): All a Mistake 2; small house; disappointed. A Runaway Match 6; fair house; pleased. Black E. Swan, Wonder Gilbert, Harry Bennett, Maude Sheridan, and Alice Williams deserve mention. Keystone Ridgeway Concert co. 11. Fanny Hill's Burlesquers 12.

MANSFIELD.—MEMORIAL OPERA HOUSE (Shearer and Mickley, mgrs.): The Land o' Cotton 1; good business; co. fair. Barbara Friedrich 4; fine performance; light business. Adelaide Thurston in Sweet Clover 7; pleased good audience. King Dodo 14. Al. Reeves' Burlesquers 17.

BELLEFONTAINE.—GRAND OPERA HOUSE (Smith and Whitehill, managers): Two Married Men Dec. 31; packed house; performance ordinary. Knobs o' Tennessee 6; large audience; performance good. The Village Parson 14. Gertrude Coghlan 17. A Bunch of Keys 21. At Valley Forge 24.

GALION.—CITY OPERA HOUSE (H. R. Elliot, manager): Finnigan's Ball Dec. 30 to large and pleased audience. A Bachelor's Honeymoon 4 pleased large audience. The Fatinitza burglary 9. The Land o' Cotton 14. Tangled Relations 23. White's Feast 27.

ATHENS.—OPERA HOUSE (Charles Slaughter, manager): The Telephone Girl 8. Hunting Deputy 13 cancelled. Peck's Bad Boy 16.——COLLEGE AUDITORIUM: Lorado Taft, sculptor, 6 to large audience; excellent entertainment.——ITEM: Ruth De Wees Francis has rejoined the Ben Hur co. at Pittsburg.

HAMILTON.—GLOBE OPERA HOUSE (The Heart of Chicago 4 to R. R. O.; good co. Van Dyke and Eaton co. 9-11 opened in A Parisian Princess to good business. At Valley Forge 13. Two Nights in a Bar Room 15. The Ratsenjammer Kids 18. A Bunch of Keys 23.

TIFFIN.—SOHLE'S OPERA HOUSE (C. F. Oldfield, manager): A Runaway Girl Dec. 31; packed house; delighted. Arthur Dunn made hit. A Texas Steer 4 to full house; performance fair. King Dodo 8 to big business; audience delighted. When We Were Twenty-one 14.

FOSTORIA.—ANDRE OPERA HOUSE (H. C. Campbell, manager): The American Girl Dec. 28; fair business, excellent performance. Feeberg Stock co. opened 29 to R. R. O.; performance good. Lovers' Lane 7 to big business; fine performance. When We Were Twenty-one 13.

FINDLAY.—MARVIN OPERA HOUSE (John Monroe, Jr., manager): The Little Red Schoolhouse 2 cancelled. Pinkham's Ball to good business 4; performance pleasing. Lovers' Lane 8. Star Lecture Course 10, Barbara Friedrich 11. The Telephone Girl 14.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): Peck's Bad Boy 8; R. R. O.; good co. and specialties. De Onzo Vaudeville co. 10. Barbara Friedrich 14. The Village Parson 18. A Bunch of Keys 20. Tycoon Opera co. 23. Transatlantic Burlesquers 25.

ALLIANCE.—OPERA HOUSE (J. C. Craven, manager): A Runaway Match Dec. 29; fair performance; light business. When We Were Twenty-one 30 pleased capacity audience. J. C. Lewis in Si Plunkard 1, as usual delighted good audience. Pendleton (local) 2, 4. Little Ruby Pettit 6-11.

BRYAN.—JONES' OPERA HOUSE (MacPhail and Mallory, managers): Sixth Ohio Regiment Band Dec. 25; excellent concert to S. R. O. Alvin Joslin 26; good performance; large audience. Peck's Bad Boy 27; fair performance and business. Whitney's Minstrels 4 cancelled.

MASSILLON.—NEW ARMORY (William B. Lippe, manager): Si Plunkard Dec. 30 pleased crowded house. A Runaway Match 2. Adelaide Thurston 3. King Dodo 11. Lovers' Lane 13. Creston Clarke 16. The Volunteer Organist 22. Whitney and Knowles' Quo Vadis 23.

FREMONT.—OPERA HOUSE (Klein and Harman, managers): Female Minstrels (local) 1 to large audience. A Texas Steer 3; packed house; pleasing performance. Lovers' Lane 6. When We Were Twenty-one 14.

NORWALK.—GARDINER MUSIC HALL (W. G. Gilger, manager): Si Plunkard Dec. 28 to full house. The Land o' Cotton 3 to small audience.——ITEM: A project is on foot to build a new theatre, with a seating capacity of 1,200.

ZANESVILLE.—OPERA HOUSE (W. D. Schultz, manager): The Volunteer Organist 2 to capacity; co. good. Knobs o' Tennessee 7; tophoavy house pleased. Arizona 12. King Dodo 16. Jess of the Bar Z Ranch 18. Van Dyke and Eaton co. 20-25.

IRONTON.—MASONIC OPERA HOUSE (E. F. Claiborn, manager): Kibbles' Band Dec. 27 to large and enthusiastic audience. Gorton's Minstrels 7; large house; fair performance. 'Way Down East 13. Human Hearts 16. A Run on the Bank 20.

BOWLING GREEN.—GRAND OPERA HOUSE (A. W. Rudolph, manager): Peck's Bad Boy Dec. 31 to good house; performance fair. Adelaide Thurston in Sweet Clover 6; fair house; performance very good. Knobs o' Tennessee 13.

NEW PHILADELPHIA.—UNION OPERA HOUSE (George W. Bowers, manager): When We Were Twenty-one 1; R. R. O.; receipts, $425; fine co. The Village Parson 6. Toll Gate Inn 14. King Dodo 20. Peaceful Valley 28.

PORTSMOUTH.—GRAND OPERA HOUSE (W. H. Cutter, manager): For Her Sake Dec. 28 pleased large house. The Sorrows of Satan 30; fair business; good performance. Wood, magician, 4; pleased fair house. Kidnapped in New York 8. At Valley Forge 10.

HILLSBORO.—BELL'S OPERA HOUSE (Frank Ayres, manager): Bovee's In Town pleased good house Dec. 28. The Crystal Slipper 24 failed to appear. They Want Me 6 cancelled. A Runaway Match 10. A Bachelor's Honeymoon 13.

DELAWARE.—CITY OPERA HOUSE (Wolff and Kinz, managers): De Onzo Brothers' Vaudeville co. 3. At Valley Forge 13. A Bunch of Keys 27. The Volunteer Organist Feb. 5.

CANAL DOVER.—BIG FOUR OPERA HOUSE (Reiter and Cox, managers): Si Plunkard 4; big house; good performance. The Volunteer Organist 11. The Great White Diamond 25.

MARYSVILLE.—CITY OPERA HOUSE (Anderson and Lovell, managers): A Ragtime Reception 2; fair house; performance good. Peck's Bad Boy 9. At Valley Forge 18.

XENIA.—OPERA HOUSE (C. L. McClellan, manager): Whitney's Minstrels 1; poor house; excellent performance. Barbara Friedrich 17. Uncle Hez 21. Peck's Bad Boy 28.

POMEROY.—OPERA HOUSE (J. M. Kaufman, manager): Wood, magician, Dec. 28; poor house; fair performance. Gorton's Minstrels 2; excellent business; good performance.

TROY.—OPERA HOUSE (Barnett Brothers, managers): For Her Sake 2; fair business; performance good. Knobs o' Tennessee 6; business and performance poor. A Ragtime Reception 8.

NEWARK.—AUDITORIUM (J. R. Brashraugh, manager): The Volunteer Organist 4; fair business. J. C. Lewis in Si Plunkard 5 to large house. Arizona 14.

CORNING.—MONAHAN'S OPERA HOUSE (John Monahan, manager): Little Trixie Dec. 19 pleased large house; May Smith Robbins deserves special mention. Thomas McClary, lecturer, 2.

NEWCOMERSTOWN.—CITY OPERA HOUSE (Elmer Lelle, manager): Cozad's Comedians opened Dec. 30 for week in Her American Cousin to packed house; good co.

NELSONVILLE.—STUART'S OPERA HOUSE (W. J. Stuart, manager): For Her Sake Dec. 28; receipts $217; co. good. A Runaway Match 7. Peck's Bad Boy 16.

NEW LEXINGTON.—SMITH'S OPERA HOUSE (C. J. Smith, manager): The Crystal Slipper Dec. 26. A Bell Boy 31, and A Rag Time Reception 3 canceled. Fannie Hill's Burlesquers 8. Human Hearts 24.

CIRCLEVILLE.—GRAND OPERA HOUSE (W. H. Cutter, manager): Wood, magician, 2; good performance; fair business. A Bachelor's Honeymoon 5.

BUCYRUS.—OPERA HOUSE (W. B. Chesney, manager): An American Girl Dec. 27; co. and business good. A Bachelor's Honeymoon 6. A Texas Steer 10.

MINERVA.—OPERA HOUSE (W. E. Russell, manager): Atkinson and Richards' Bright Lights 10. Through the Breakers 21.

STEUBENVILLE.—OLYMPIA (C. J. Watson, manager): The Village Parson 3; small house; performance good.

KENT.—OPERA HOUSE (D. H. Green, manager): When We Were Twenty-one Dec. 27. Si Plunkard 13. Through the Breakers 17.

NAPOLEON.—OPERA HOUSE (G. M. Bingry, manager): The Missouri Girl Dec. 31 pleased packed house. A Rag Time Reception 12.

DENNISON.—OPERA HOUSE (R. C. Wells, manager): Ideal Amusement co. 6, 9.

OKLAHOMA TERRITORY.

PONCA CITY.—CHASE'S OPERA HOUSE (Al. Chase, manager): Edwin Restell gave a Shakespearean recital 1 to small audience. Maddern's Merry Makers 2-5 in A Bachelor's Hall, Shoot the Chutes, and The Green Eyed Monster; good co. and business.

EL RENO.—OPERA HOUSE (J. P. McCarthy, manager): My Uncle from New York 6. A Merry Chase 10.

KINGFISHER.—GRAND OPERA HOUSE (C. P. Wilgenfiler, manager): My Uncle from New York 4; good co. and business. Irving French co. 9-11.

GUTHRIE.—BROOKS' THEATRE (J. M. Brooks, manager): Slater's Madison Square Theatre co. 2, 4; good co.; crowded houses. Julia Gray Opera co. 11.

OREGON.

PENDLETON.—FRAZER'S OPERA HOUSE (George L. Baker, manager): A Romance of Coon Hollow 1; fair house and performance. At the Old Cross Roads 6. For Her Sake 16. The Village Parson 22. Human Hearts 27.

SALEM.—TEMPLE GRAND OPERA HOUSE (John Cordray, manager): Richard Golden in Old Jed Prouty delighted crowded house 1; supporting co. excellent. Pollard's Australian Juvenile Opera co. 11. The Village Parson 20. For Her Sake 21.

LA GRANDE.—STEWARD'S OPERA HOUSE (D. H. Steward, manager): The Wrong Mr. Wright 7. For Her Sake 13. Shooting the Chutes 27.

PENNSYLVANIA.

MAHANOY CITY.—KAIER'S GRAND OPERA HOUSE (J. J. Quirk, manager): The local Elks repeated their minstrel performance 2 to large and pleased house. The Village Postmaster 3 to good business; Eugene Powers and Angela Russell deserve mention; rest of co. not up to the standard. Mildred Holland in The Power Behind the Throne did biz business 4, and pleased highly; the star and Wright Lorimer carried off the honors; although Samuel Lewis, William Frederic, Carter Weaver, and Lillian Harris were also good. The Night of the Fourth, with an entirely new co., drew good house 7, but did not please as well as the original production last season; the Mandolin, in a dancing specialty, was an original and praiseworthy number. Don't Tell My Wife 11.——ITEMS: Arthur Denzer, of the Don't Tell My Wife co., was banqueted at Allentown 9 by O. H. Mink.—The Mahanoy City Elks opened their 1902 by their performance of the Grand 1, 2. The money will be used to furnish their new rooms in the Kaier Building.—The Clover Club, of Allentown, will give another minstrel performance at the Lyric on Lincoln's Birthday.—Harry Yeager, of Allentown, has joined Don't Tell My Wife.—The Mozart Quartette, of Boston, will sing with the Liberty Minstrels, of Bethlehem, Feb. 22.—Ione Irving joined The Night of the Fourth co. at Ashtabula 8.—The Night of the Fourth co. received scenery here 7. R. W. SHEETINGER.

POTTSVILLE.—ACADEMY OF MUSIC (Nathan Appell, lessee; Charles Hennessy, manager): Seventy and Heaton on stand week of 23; business fair; pleasing co. and specialties. Flynn's The Queen of Chinatown, The Captain's Kate, Out in the Streets, The Prisoner of Algiers, The Man Outside, and Convict 99 were new here. The Transatlantic Burlesquers opened 30; big house; performance only fair; 7th and 8th; Trask and Hart, Georgia Mack, Bobbie Barry, Pauvette De Mar, Jessie Mahon, and Corrie De Mar deserve mention. Mildred Holland in Vogel's Minstrels 14. Peck's Bad Boy 17. Pidgeon's Vaudeville 21.——ITEMS: John Whitely, specialty manager of the Northwestern Opera House, is to be advance agent for the Western King Dramatic co. Frederick Allen, of this place, will take his place at Hamilton.—Americus, under the direction of William Grant, will produce Fast Boat here.—The Methodist Church has leased the Hall Opera House, and they will have to vacate by April.—At the amateur contest of the Bennett and Moulton co. 8, Berger and Falls won the first prize of $5; Alexander and Scott the second, $3, and Price and Wallis, third, $2. GEORGE R. STICHTER.

LANCASTER.—FULTON OPERA HOUSE (Tacher and Gleim, managers): Three-quarter Burlesquers pleased tophoavy house 2. The Runaways in Rogers pleased large house 4; Dan Mason's Mamie Mahlas delighted two large audiences 6-7; besides the old favorites, Nellie Harper, Grace Van Studdiford, and Adele Ritter did good work; Ida Lotz, a Lancaster girl, was the part of Lady Vivian of the matinee; Joseph Hart and Corrie De Mar in Patsy Grogan pleased large house 6; Beatrice Lisk, Pauvette De Mar, and Louise Mann especially clever. The Evil Eye 7 drew good house and sustained former good impression. Put Me Off at Buffalo (return) 9 pleased large audience; the McNulty Sisters and the Dunbar Quartette scored hits. Star Boy 10. Mildred Holland 11. Aubrey Stock co. 13-18. High Roller Burlesquers 20. William Faversham 23.——ITEMS: R. Yeiter, proprietor of the Fulton, was named for the position of nomination of Mayor, but declined it.—John J. Martin, of The Runaways, and Louise Mann, of Patsy Grogan co., both of whom sang at Queening, York, renewed many acquaintances here.—Edwin Markham, the poet, lectured here 8.

JOHNSTOWN.—CAMBRIA THEATRE (J. C. Mishler, manager): The Secret Enemy 4 failed to appear. Arizona 6; splendid performance to S. R. O. Our New Minister 8; good co.; fair business. The combined Burlesquers of Pennsylvania 11. Ben Tho Stock co. 13-18.——JOHNSTOWN OPERA HOUSE (J. C. Mishler, manager): The Outpost 3 pleased big house. Garner Stock co. 6-11 in The Black Flag, Wicked London, Knobs o' Tennessee, The Flaming Million, and A Man of Mystery; business good. York State Folks 13. William J. Byron 14. Dainty Duchess Burlesquers 15. Mildred Holland 16. Howard Gould 17.——ITEMS: Booker T. Washington was heard by packed house on "The Race Problem" at the High School Auditorium.—Mr. Mackey, of Mackey's Merry Pennsylvanians co., is ill here, due to exposure. His co. is resting, but will shortly reorganize and fulfill all engagements.

WASHINGTON.—LYRIC THEATRE (F. R. Hallam, manager): Leyburn's Run Ten Stock co. closed successful week 4. Plays: The Princess of Patches, A Man of Mystery, The Counterfeiters, Hanging the Governor, Whirlwind, An American Heiress, All for Gold, and Chattanooga '61. Washington and Jefferson College Mandolin and Glee Club pleased small audience 4. Imperial Burlesquers 7; good performance; S. R. O. Gay Brothers' Minstrels 8. David Harum 9. The Barton Burglary 11. A Texas Steer 13. The Volunteer Organist 14. Our New Minister 15. Side Tracked 18. Mildred Holland 21.——TOWN HALL (R. H. Rockville, manager): Washington's old theatre reopened with Fannie Hill's Burlesquers 4 to crowded house; performance poor; Keystone Dramatic co. 6-10.

WILKES-BARRE.—THE NESBITT (Burgunder and Cohen, lessees): The Belle of New York 1; S. R. O.; performances excellent. Arizona 3; big business; capable co. Foxy Quiller 8 to S. R. O.; satisfactory production. Kibbles' Band 8; fair business; deserved packed house. Foxy Grandpa 10. Paris Orchestra 14. Barbara Friedrich 17. Vogel's Minstrels 18.——GRAND OPERA HOUSE (Burgunder and Cohen, lessees): Gibney-Hoefler Stock co. Dec. 30-1; good business and co. Plays: The Little Minister, The Indian, The Princess of Patches, The Sign of the Crucifix, The Vagabonds, The Woman in Black, Kathleen Mavourneen, and Way Down in Maine. On the Suwanee River 13-15. The Secret Dispatch 16-18.

ROCHESTER.—GRAND OPERA HOUSE (W. D. Campbell, lessee): Transatlantic Burlesquers Dec. 30; large audience; pleasing performance. When We Were Twenty-one 3; large audience; excellent performance; Walter Walker, William J. Butler, John T. Burke, E. R. Tilton, and Dorothy Tennant deserve mention. J. K. Emmet and Lottie Gilson in The Country Kid 4; large audience; fair performance. Murray and Mackey's co. 6-11 in The Man of Mystery. A Struggle of Hearts, and Shattered, for Life; large audiences; good performances. The Volunteer Organist 15. Howard Gould 16. The Hottest Coon in Dixie 17. Feeberg Stock co. 20-25.

SCRANTON.—LYCEUM THEATRE (M. Reis, lessee; A. J. Duffy, manager): The Belle of New York 2; large audience pleased; Ed Connolly, Joseph Sheehan, Pearl Revere, and Beulah Dodge appeared to advantage. Arizona pleased capacity houses 4. Kibbles' Band 7; excellent concert; fair audience. Foxy Quiller 8. Foxy Grandpa 11.——ACADEMY OF MUSIC (M. Reis, lessee; A. J. Duffy, manager): On the Suwanee River pleased big houses 6-8; Stella Mayhew, Eva Haynes, C. E. Atkinson, Kate Cleary, Fred Truesdale, and Allen Bailey make co. a strong one. A Secret Dispatch 9-11. Hoefler Stock co. 13-18.

HAZLETON.—GRAND OPERA HOUSE (Henry Wahrer, manager): Arizona 2; big house; performance excellent. Our New Minister 3 pleased fair house. Katie Emmett in Waifs of New York pleased small audience 4. Mildred Holland made her third appearance here in The Power Behind the Throne 8 and turned many away. The Night of the Fourth 12. Carner Stock co. 20-25. Creston Clarke 27.——ITEMS: Mildred Holland is rehearsing The Lily and the Prince while on tour.—The proprietor of a local factory gave a theatre party to 250 of his employes 2. This was the largest one ever given here.

UNIONTOWN.—GRAND OPERA HOUSE (Harry Bowers, manager): Ward and Vokes in The Head Waiters 6; large and appreciative audience; charge exceptionally good; receipts $625. David Harum 7; good house; fair co. Imperial Burlesquers 8. Thoroughbred Burlesquers 11. Our New Minister 13. Mildred Holland 17. Little Trixie 18. The Hottest Coon in Dixie 21. A Poor Relation 24. In the Heather 25. The Night of the Fourth 27. A Run on the Bank 28. Old Dad Tucker 31.——ITEM: Manager Bowers is in Detroit on a combined business and pleasure trip.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (L. C. Mishler, manager): Arizona 6 to large and pleased audience. Our New Minister 7 to good house. The Thoroughbreds Burlesquers 8; big business. William North Bailey Concert co. 9; attendance good. Imperial Burlesquers 10. York State Folks 11. American Burlesquers 13. Mildred Holland 15. The Night of the Fourth 17. Howard Gould 18. Leyburne's Stock co. 20-25.——ITEMS: Ben T. Dingwall, of the old Wallack Stock co., joined Arizona here 6.

KANE.—TEMPLE THEATRE (John and Durham, managers): One of the Bravest Dec. 31; tophoavy house; good performance and specialties. Kibbles' Band 4; very fine concert; good house. Barbara Friedrich 6 to capacity; good co. Irene Thompson scored in title-role. Hilda Abercrombie 8-5 to capacity in The Doctor's Wife Reception. My Oriental Friend, and A Bachelor's Housekeeper. Specialties of Dunne and Ryan and Hilda Abercrombie. Co. fair. Peck's Bad Boy 7. Did very good. Howard Gould 11. Thelma 13. Hoyt's moving pictures 17.

HARRISBURG.—GRAND OPERA HOUSE (H. Appell, manager): Transatlantic Burlesquers 2; good house; first-class performance. The Runaways in Maid Marian 3 to very good business. Our New Minister 4 to fair house; John Terries deserves special mention. Irene Myers co. opened to good business 6. Sam Tay 9. Mildred Holland 13. Y. M. C. A. 14. Governor's Troop Benefit 15. Philadelphia Orchestra 16. Peaceful Valley 17. Field's Minstrels 18. Pidgeon's Vaudeville 20. Black Rollins Burlesquers 21.

READING.—GRAND OPERA HOUSE (George M. Miller, manager): Aubrey Stock co. gave very good performances of In the Palace of the Czar, Money Mad, Eagle, The Fire Patrol, Devil's Island, Under Two Flags, and An Irish-American Counts to large audiences 6-11.——ACADEMY OF MUSIC (John H. Mishler, manager): The Eleventh Hour 8. The Village Postmaster 4. Foxy Quiller 6. Ringgold's Band 7. Foxy Grandpa 8. Vogel's Minstrels 9.

EASTON.—ABLE OPERA HOUSE (W. K. Detweiler, manager): King Dramatic co. closed successful week 4: Blue Jeans and On the Wabash were last bills. The Night of the Fourth 6 to small audience; co. failed to please. Don't Tell My Wife 7 to poor business; Arthur Deming scored. The Evil Eye 8; fair attendance; pleasing performance. Kibbles' Band 9 to good business; exceptionally fine concert, under the auspices of Easton City Guard.

SHENANDOAH.—THEATRE (Nathan Appell, lessee; Arthur G. Sandor, manager): Gus Cohen co. 2-4 to good business. Hissenbuhn's Ideals opened for week 6 in A Man of Mystery to capacity. Don't Tell My Wife 14. Vogel's Minstrels 15.——ITEM: Robert Recher, a stage hand, fourteen years old, fell from the fly gallery 6 and was killed. He fractured his skull and lived but a few hours.

NORRISTOWN.—GRAND OPERA HOUSE (Nathan Appell, lessee): Fred W. Allen, manager): The Waifs of New York 2; good business and co. Gilbert Chace and Weston's Minstrels 4 to two large audiences. Vogel's Minstrels 7 to S. R. O.; Bobbette and the O'Brien Troupe of Acrobats scored hits; others favorably received were Dan Gardner, Arthur Bigby, and McCoy and Gass. The Evil Eye 9.

PITTSTON.—MUSIC HALL (C. C. King, manager): Perry, O'Dell and Dee's Comedians 6-11 opened to S. R. O.; business first three nights good; co. average. Plays: In Peril, Wicked London, The Indian, The Two Orphans, and The Heart of Arkansas. Williams' Opera co. 13. Waifs of New York 15. Vogel's Minstrels 17. Ben Hendricks' Band co. 20-25. Sherry Minstrels 27. Peck's Bad Boy 28. Thelma 29. Vogel's Minstrels 31.

FREELAND.—GRAND OPERA HOUSE (J. J. Goldbrenner, manager): Our New Minister 2 to fair house; co. up to the best of scenic effects. Wicked London 3 to good business; co. fair. Peck's Bad Boy 4; fair house; performance good. Barbara Friedrich 6; excellent performance to S. R. O. Vogel's Minstrels 7; fair house; good performance. Lillian Harris, Wright Lorimer, and Wilson Mizner deserve special mention. Gay Orion co. 9-11. Waifs of New York 14. Vogel's Minstrels 15.

GIL CITY.—NEW OPERA HOUSE (George H. Verbeck, manager): Ulric Abercrombie co. 2-4; good performances and houses. Barbara Friedrich 6; fair house; good co. Frank Keenan 10. Howard Gould 11. Thelma 13. Barbara Friedrich 14. Amateur 17. Hoyt's moving pictures 18. Ben Hendricks' Band 20. Sherry Minstrels 27. Peck's Bad Boy (return) 28. Thelma 7 and Our Hollow 8 canceled.

LEBANON.—FISHER ACADEMY OF MUSIC (J. M. Heisey, lessee; George F. Bauer, manager): Don't Tell My Wife 4 to good house. Peck's Bad Boy 6; good co. and business. Fennypoint Entertainers 7 played good house. Mildred Holland 10. Penn Myers co. 13-18. Vogel's Vaudeville 21. Y. M. C. A. Entertainment 24. Lebanon Choral Society 28. Pablo Manuel 28. Vogel's Minstrels 27.

KITTANNING.—GRAND OPERA HOUSE (G. W. Park, manager): Thelma to big house 3. Imperial Burlesquers 6 to R. R. O.; good performance. Gilbert Abercrombie co. 13-18. Campbell's Comedy Stock co. 20. ——ITEM: F. F. Parish, of this place, who had been starring Louis J. Russell in The Man Outside, closed on account of illness of Mr. Russell. It is not likely that the co. will go out again this season.

CHAMBERSBURG.—ROSEDALE OPERA HOUSE (Frank Orr, lessee): Lasher Stock co. opened in The Heart of Chicago 6 to packed house. Other plays: From Poison to Prison and By Wits Outwitted; excellent co.; specialties above the average. Headed by C. Garvie-Gillmaine, who scored hit. Burgess Comedy co. 13, 14. The Brownies 17, 18. The Bugler 21 failed to appear.

LEWIS.—OPERA HOUSE (H. L. Mansfield, manager): Across the Desert Dec. 30; fair audience pleased. Campbell Circuit Stock co. in The Lion's Claws 1; fair business; Campbell Circuit Stock co. in The Twelfth Hour 2; small audience pleased. Campbell Circuit Stock co. in Held Responsible 3; small audience pleased. Campbell Circuit Stock co. in The Girl from Montreal 4; fair business. The Queen Stock Company 6. The Crystal Slipper 20. Campbell Circuit Stock co. 21. Hills Tavern 27-28.

HANOVER.—GRAND OPERA HOUSE (Harry C. Neill, manager): The Savage Adventures of Miss Brown 3; large house; first-class attraction. Pennsylvania 6; fair audience pleased. Put Me Off at Buffalo 8. A Runaway Time 14.——ITEMS: W. H. Lang and Katheryn Tanger, supported by local talent, will present Pygmalion and Galatea at Harrisburg 2 and 15 for benefit of local firemen.

YORK.—OPERA HOUSE (H. C. Postz, manager): Don't Tell My Wife 3 to fair business. Will H. Rising in The Strange Adventures of Miss Brown and A Bachelor's Troubles (return) 4. Put Me Off at Buffalo 6; large house pleased. Pennsylvania 8 to good business. Philadelphia Orchestra 13. Man'sville 'Avenue 15. The Night of the Fourth 16. The Yorkers (local) 17, 18.

SHAMOKIN.—O. A. K. OPERA HOUSE (John F. Cohen, manager): Milford Holland in The Power Behind the Throne turned hundreds away 2. Katie Emmett in Waifs of New York 4 to fair business. Nine-Burns co. 6-8 in The Deserted Wife and Dora, with vaudeville, to light business. Vogel's Minstrels 14.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (Flint and Becker, managers): F. K. Emmet and Lottie Gilson in The Outpost 2; fair audience; good co. The Telephone Girl 4 to good and enthusiastic audience. The Village Postmaster 8 to large and pleased audience. The Night of the Fourth 9. Pablo Romani 11.

HASTINGS.—OPERA HOUSE (James McNally, manager): Howard Stock co. Dec. 30-1; fair co.; big business. Plays: The Power of Gold, Master and Man, The Rocky Mountain Waif, and Under Two Flags. Perry's Vaudeville co. 7; fair house; good performance; the Fatinas deserve mention. The Flip Mr. Flop 14. A Rag Time Reception 22. Side Tracked 28.

MT. PLEASANT.—GRAND OPERA HOUSE (J. R. Caldwell, manager): Hoyt's moving pictures 4 to S. R. O.; specialties pleased. The Telephone Girl 6. The Crystal Slipper 10. Old St Nicholas 17. Stereopticon benefit 20, 21. The Night of the Fourth 23. Auburn Trio concert 4. A Run on the Bank 27. Old Dan Tucker 28.

CLEARFIELD.—OPERA HOUSE (C. E. Clark, manager): Howard Stock co. 6-8 pleased big houses. Plays: The Power of Gold, Under Two Flags, and Master and Man. Howe's Moving Pictures 11. The Flip Mr. Flop 14. Pennsylvania 15. Thelma 22. Si Plunkard 25. Side Tracked 28.

CONNELLSVILLE.—OPERA HOUSE (Robbins and White, managers): The Heart of Chicago Dec. 30; crowded house; good performance. Little Trixie, with May Smith Robbins, 1 to S. R. O.; good performance. The Telephone Girl 7. Campbell Comedy Stock co. 10. A Texas Steer 11. A Common Sinner 13.

MILTON.—OPERA HOUSE (A. J. Blair, manager): Old Folks' Convention (local) 31 and 2 to fair audiences. Hon. Luther Mansfield 1; large audience. The Flip Mr. Flop 6 to poor business. Children, Chase and Weston's Minstrels 14. Edward D'Oize 21. Dilger and Cornell co. 27-Feb. 1.

CARBONDALE.—GRAND OPERA HOUSE (Dan P. Byrne, manager): Jere McAuliffe co. 6-11 opened to S. R. O.; excellent co. to good business. Plays: A Man from Italy, A Texas Wife, Convict No. 1,240, Slaves of Russia, Shamus O'Brien, and Tempest Tossed. Perry, O'Dell and Dee's Comedians 13-18.

GREENSBURG.—KRAGGY THEATRE (H. G. Curren, manager): Howe's moving pictures 3 pleased fair audience. Our Boys (local) 6, 7; crowded house; performance creditable. Our New Minister 10. Campbell Circuit Stock co. 11. Dainty Duchess Burlesquers 13.

TITUSVILLE.—OPERA HOUSE (John Gahan, manager): David Harum 3 to big business; co. good. York State Folks (return) 4 to good business. Thelma 6 to good business; pleasing performance. Alice in Wonderland (local) 8 to S. R. O.; benefit Elks' Charity Fund.

SHARON.—MORGAN OPERA HOUSE (M. Reis, lessee; S. S. Vail, manager): Howard Gould in Brother Officers 6; fair house; good performance. Ward and Vokes made their first appearance here, and scored hit in The Head Waiters 8 to S. R. O. audience. York State Folks 9.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (J. Albert Walton, manager): The Flip Mr. Flop 11. Fadettis Woman's Orchestra 14. Edward D'Oize 15.——ITEM: The Five Dunbars, of Montpelier, have secured management of the Opera House of that place, and expect to open it shortly.

MEADVILLE.—ACADEMY OF MUSIC (R. R. Hempstead, manager): Thelma 1; good house; pony co. David Harum 2 pleased large house. Barbara Friedrich 7 pleased large house. Frank Keenan 8. Elks' Day (Entertainment Course) 10. Howard Gould 13. A Texas Steer 15. Adelaide Thurston 18.

POTTSTOWN.—GRAND OPERA HOUSE (Grant M. Keeny, manager): Old Arkansaw Dec. 27, 28; fair houses. Katie Emmett in Waifs of New York 1; good house; fair co. Lecture by Hon. Luther Mansfield 7; large and appreciative audience. Vogel's Minstrels 8; good audience pleased. The Night of the Fourth 14.

JEANNETTE.—STERRY THEATRE (Thomas Boyd, manager): Perry's Vaudevilles co. 1, 2 to fair business. The Pattens deserve mention. Ideal Amusement co. (benefit Hospitals) 3, 4; fair house; performance poor. The Green Eyed Monster 11. Guy Brothers' Minstrels 18.

GREENVILLE.—LAIRD OPERA HOUSE (H. W. Reiby, manager): Barbara Friedrich 2 to S. R. O.; strong co. Howe's moving pictures 3. Thelma (by request) 14. Si Plunkard 16. A Ragtime Reception 20. Old Arkansaw 21. The Flip Mr. Flop 27. Millard Holland 31.

SUNBURY.—NEW CHESTNUT STREET OPERA HOUSE (

good house. Don't Tell My Wife 15. Pablo Romani 16.

RIDGWAY.—OPERA HOUSE (James B. Magistro, manager): Kiltie' Band 4; very good company; small house. Pittsburg Moving Picture co. 11. Thelma 12.

COLUMBIA.—OPERA HOUSE (James Crowthers, manager): Transatlantic Burlesquers 4; fair business and performance. Little Trixie Myers co. in The Electrician 9 to big house; audience pleased.

ASHLAND.—GRAND OPERA HOUSE (Frank H. Wells, manager): The Right of the Fourth 8; fair business; performance good. Quilhane, Chase and Weston's Minstrels 10. Leader Stock co. 13-18.

ERIE.—PARK OPERA HOUSE (M. Bois, manager): Kiltie' Band 2 to light attendance. Barbara Fritchie 3; good attraction; big business. York State Folks 4 delighted good house.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (Gamble and Dawson, managers): Side Tracked 7 was well rendered by pleased house. Ideal Amusement co. (auspices Elks) 14, 11.

LEWISBURG.—NEW OPERA HOUSE (H. R. Snyder, manager): The Flip Mr. Flop 7 pleased fair audience. Don't Tell My Wife 10. Pablo Romani 14. The Merchant of Venice 22. Thelma 27.

MAUCH CHUNK.—OPERA HOUSE (Robert Rehrig, manager): Mildred Holland in The Power Behind the Throne 6; performance very good; S. R. O. Wells of New York 10.

WARREN.—LIBRARY THEATRE (F. R. Scott, manager): Kiltie' Band gave two concerts 3 to good houses. York State Folks (return) 7; very large house pleased. Ward and Vokes 10.

M'KEESPORT.—WHITE'S OPERA HOUSE (Frank D. Hunter, manager): Imperial Burlesquers opened large audience 8. The Telephone Girl 9; good house.

SHEFFIELD.—I. O. O. F. THEATRE (C. F. Carlton, manager): Damon and Pythias (local) 10. Frederick Hoey 11. Thelma 16. Swiss Bell Ringers 20.

WAYNESBURG.—OPERA HOUSE (J. W. Mansell, manager): Guy Brothers' Minstrels 7; fair performance; good business. David Harum 8 to capacity; excellent performance.

BRADFORD.—WAGNER OPERA HOUSE (Frederick W. Wagner, manager): Howard Gould 10. The Power of Truth 13.

MT. CARMEL.—BURNSIDE OPERA HOUSE (Joseph Gould, manager): Waifs of New York 8. Don't Tell My Wife 12.

TOWANDA.—HALE'S OPERA HOUSE (C. T. Kuhy, manager): Pablo Romani 8; large audience; good performance. Field's Minstrels 14.

SOUTH FORK.—THEATRE (W. I. Stineman, manager): Perry's Vaudeville co. 13, 14. Lester Stock co. 27-29. Biograph 29.

NORTH EAST.—SHORT'S OPERA HOUSE (Charles A. Ensign, manager): Thelma 7 to large and pleased audience. The Vermont Girl 27.

BELLEFONTE.—GORMAN'S OPERA HOUSE (William Gorman, manager): The Flip Mr. Flop 10.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt, managers): Pablo Romani 10.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (Henry Bull, Jr., manager): Katharine Rober co. closed week of good business 4; good performances. Dangers of Paris 6; small house; performance satisfactory. Sky Farm 9. Peaceful Valley 11. Louis Mann and Clara Lipman 16. U. T. C. 18. Bennett and Moulton co. 20-25. Barbara Frietchie 28. Andrew Mack 31.

WOONSOCKET.—OPERA HOUSE (Josh E. Ogden, manager): Shiller Stock co. closed Dec. 30-4 to good houses. May Fisher co. 6-11 opened to S. R. O. and continued to full houses. Flagg's Nell Gwynn, The Little Magnet, My Husband's Friend, Under Two Flags, Fanchon, and The Gold King, Lovers' Lane 15. Uncle Terry 18. Corse Payton co. 20-25.

RIVERPOINT.—THORNTON'S OPERA HOUSE (J. H. Thornton, manager): Rockwell Dramatic co. 6-11 in The Queen's Evidence, The King of Wall Street, Drifted Apart, and The Outcast Son first half of week; pleasing performances; large houses. Lucier's Novelty co. 13.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): Dark.

SOUTH CAROLINA.

SPARTANBURG.—OPERA HOUSE (Max Greenwald, manager): Keane-Everett co. 6 failed to appear. Where the Laugh Comes in 9. Along the Kennebec 13. The Talk of the Town 14. Wofford College Glee Club 18. Railroad Jack 20. Under Two Flags 21. A Breezy Time 23. Mabel Paige co. 25. Labadie's Faust 27.——CONVERSE AUDITORIUM (Dr. R. H. Peters, manager): Madame Lillian Nordica 6 to large and cultured audience. Professor Eugene Foster, with specially prepared apparatus, gave his lecture on "Liquid Air" 7 to large and pleased audience.——ITEM: Madame Nordica was entertained by Dr. and Mrs. R. H. Peters while here.

CHARLESTON.—ACADEMY OF MUSIC (Charles W. Keogh, manager): Sag Harbor 6 to good business. Cornelia Dean, a native of this place, received warm reception. Viola Allen in In the Palace of the King 8 to S. R. O. Madame Lillian Nordica 9. Innes' Band will give six concerts at Exposition Auditorium 10-12.

COLUMBIA.—THEATRE (Smithdeal and Brown, managers): Stuart Robson in The Henrietta 2; one of the very best attractions of season; large audience. Sag Harbor 4; good performance; fair house. Baldwin-Melville co. opened for three nights 6 to packed house. Innes' Band 9.

FLORENCE.—AUDITORIUM (Barringer and Caldwell, managers): Mabel Paige co. 2-4 to good business in The Deacon's Daughter, The Little Egyptian, The Little Coquette, and The Pearl of Savoy; performances excellent. Baby Wava deserves special mention.

ORANGEBURG.—ACADEMY OF MUSIC (D. R. Boozer, manager): Dr. May on "The Passion Play" 3 pleased fair house. Railroad Jack 9.——ITEM: There have been more cancellations and cos. failed to appear this season than ever before.

GREENVILLE.—GRAND OPERA HOUSE (R. T. Whitmire, manager): Una Clayton co. 6-11.

SOUTH DAKOTA.

SIOUX FALLS.—NEW THEATRE (E. M. Best, manager): Dalrymple Comedy co. Dec. 30-5 to S. R. O. in A Friend of Mercer, and also presented to good house A Bad Coon Nurse. Under Two Flags, At the Mercy of the Czar, A Deserted Wife, and Escaped from the Law; fair co. Quo Vadis 7.

WATERTOWN.—NEW GRAND OPERA HOUSE (S. A. Briggs, manager): Concert (local) Dec. 30; light business. Morrison's Faust 1. Which Is Who canceled. Chase-Lister co. 13-18. Three Married Men 22.

TENNESSEE.

NASHVILLE.—THE VENDOME (W. A. Sheets, manager): 'Way Down East 1, 2 pleased well filled houses. Part of the co. were at the theatre between twelve and one o'clock when it caught fire and was burned. The co. succeeded in saving about all of its baggage, but their scenery was lost. Immediately after the fire the Masonic management offered the co. that house for other performances, which offer was accepted. The stockholders of the Vendome will meet as soon as possible and it is expected that they will decide to rebuild the house with all modern improvements, and on more elaborate plans. After the fire Manager Sheets tried to secure from Mrs. T. J. Boyle the Masonic Theatre, and failing in that direction, tried to secure the Tabernacle, but only succeeded in making arrangements for the appearance of Leon Herrmann at that house 6. As the Tabernacle was erected for religious purposes only, the board of control decided, on account of the strong opposition to its use as a theatre, to drop all negotiations in that direction. This puts the Vendome management entirely out of business, and it is possible that some of their bookings will be seen here.——GRAND OPERA HOUSE (Mrs. T. J. Boyle, manager): Bayis Stock co. in Tennessee's Partner 6-11 opened to large houses; play was well staged and co. appeared to advantage. Those deserving mention are Morris McHugh, Henriette Brown, J. H. Hollingshead, Walter Edwards, and Edward Poland. Between the acts Eckert and Berg in their operatic sketch made good, receiving rounds of applause. The biograph, with new pictures, was also pleasing. An Enemy to the King 13-18.——MASONIC THEATRE (Mrs. T. J. Boyle, manager): 'Way Down East 2 pleased fair audience. Rose Coghlan in Forget-Me-Not 4 pleased large houses. Blanche Walsh 10. Madame Lillian Nordica 12.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, proprietor): Vendome Stock co. of Nashville had successful week of Dec. 30-4. Plays: Miss Hobbs, The Shadows of a Great City, In Missoura, and A Night Off all carefully staged and well acted. Dixon, Bowers and Dixon and the vitagraph furnished specialties. Baby Land was unable to appear on account of illness. Sag Toy 4; big audience pleased. Samuel Collins deserves mention. Monsieur De Villers 6 (Lyceum Course); large house pleased. Madame Emma Nevada 8 canceled. The Watch on the Rhine 10. The Sign of the Cross 13. When We Were Twenty-one 17.——ITEM: By the burning of the Vendome Theatre, Nashville, Manager Fritz Staub sustained a heavy loss, as Staub and Sheets were the lessees of the house and had recently refitted it with new seats, draperies, decorations, and several new sets of scenery.

MEMPHIS.—LYCEUM THEATRE (Frank Gray, manager): Leon Herrmann 3, 4, to good business. Rose Coghlan and an excellent co. gave two performances of Forget Me Not to immense houses 7. Tim Murphy 10, 11. When We Were Twenty-one 13. Harvey's Minstrels 15.——AUDITORIUM (Benjamin M. Rabinoff, manager): Our Gallies 4 to fair house. Manager Rabinoff tendered performance. Under Two Flags 6, 7. Knabe & Tennyson 10, 11.——GRAND OPERA HOUSE (A. B. Morrison, manager): The Hopkins Stock co. appeared to splendid advantage in The Merchant 6-11. Much interest was centered in the memphis Mill, headed by The Girl With the Auburn Hair, who created a sensation; her singing at every performance. Other features were the Forest Family and Andy Lewis and co. Brother Officers 13-18.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, manager): At Valley Forge 1; good business; fair performance. Rose Coghlan in Forget Me Not 2 pleased small house. Sag Toy 3; very good performance; large house. Vendome Stock co. in Miss Hobbs and in Minnora 4; houses and performances good. Madame Emma Nevada 6. Blanche Walsh 9. The Watch on the Rhine 11. The Sign of the Cross 14. When We Were Twenty-one 15.

PARIS.—CRETE OPERA HOUSE (E. C. Davis, manager): Barney Gilmore in Kidnapped in New York 2; good house pleased. Rose Coghlan in Forget-Me-Not 6; large audience; best performance of season. Two Married Men 17.

COLUMBIA.—GRAND OPERA HOUSE (J. Y. Holme and Co., managers): At Valley Forge 2; good house; performance fair. Harrison and Parkinson co. 13-18.

FAYETTEVILLE.—CITIZENS' OPERA HOUSE (J. M. Robertson, manager): At Valley Forge 2; excellent performance; good audience.

TEXAS.

WACO.—AUDITORIUM (George H. Walker, manager): When We Were Twenty-one Dec. 31; crowded house; performance excellent. W. R. Patton in The Minister's Son 2 pleased large audience. De Moss Concert co. 6. The Cowboy and the Lady 8. Finnigan's Ball 9. R. D. MacLean and Odette Tyler 10.——THE GRAND (Jake Schwartz, manager): Chase-Lister co. pleased crowded houses 30-4. Plays: A Man of Mystery, All for the Love of a Girl, A Father's Curse, The Man from Kokoma, The Senator's Daughter, Down in Maine, and Wicked London. Price-Arlington co. 6-11.

SAN ANTONIO.—GRAND OPERA HOUSE (Sidney H. Weis, manager): Schumann Concert co. pleased fair attendance 4. R. D. MacLean and Odette Tyler 6, 7. The Minister's Son 8. The Cowboy and the Lady 10. Finnigan's Ball 12. Joseph Sprecchy 15. Madame Nordica 18. Tim Murphy 19, 20. Naughty Anthony 21. Viola Allen 22. Jules Grau Opera co. 23-28. The Man from Mexico 27.——EMPIRE OPERA HOUSE (James T. Brady, manager): Marie Fountain Theatre co. Dec. 30-4 to S. R. O.; satisfactory performances. Plays: Comrades, Dangers of a Great City, The Gambler's Wife, and The Tigress; co. closes 11. Ewing Taylor co. 12-19.

DENTON.—WRIGHT OPERA HOUSE (Wright Opera House Co., lessees; Charles H. Donshower, manager): Singin' Skule Dec. 17 to S. R. O. Under Two Flags 21; fair business and co. Lyceum Stock co. 23-28; good co. and business. John Thompson's Around the World in Eighty Minutes 4; fair performance. Spence and McDonald 6. Just Before Dawn 8. My Uncle from New York 13. A. W. Hawks, lecturer, 18. My Friend from Arkansas 20.

BEAUMONT.—KYLE OPERA HOUSE (M. Weiss, manager): When We Were Twenty-one Dec. 24; good house and co. Olympia Opera co. 28; large house; good co. Richards and Pringle's Minstrels 27; good house; fair co. R. D. MacLean and Odette Tyler 31 (return) in The School for Scandal; fine performance; large house. Nadine Winston Stock co. 1-4 to large houses.

BRYAN.—GRAND OPERA HOUSE (John R. Mike, manager): Hoyt's Comedy co. Dec. 21-26 in The Prisoner of Algiers, A Woman's Honor, The Volunteer, James Boys, A Noble Ranchman, and La Belle Marie; good co.; large houses. The Minister's Son 31. R. D. MacLean and Odette Tyler 3. The Knowles, hypnotists, 9-11.

HOUSTON.—SWEENEY AND COOMBS' OPERA HOUSE (Greenwall Theatrical Circuit co., lessees; E. Bergman, manager): The Minister's Son 1; large house; fair co. R. D. MacLean and Odette Tyler (return) 2, 3 in The School for Scandal, King John, and Coriolanus; business light; co. excellent. Nadine Winston Stock co. 6-10. The Cowboy and the Lady 11.

AUSTIN.—HANCOCK OPERA HOUSE (George H. Walker, manager): When We Were Twenty-one Dec. 30; good co.; large audience. Olympia Opera co. 31-4 to big business. Operas: Said Pasha, Fra Diavolo, La Mascotte, and The Mikado. Finnigan's Ball 13. Hoyt's Comedy co. 14-18. Tim Murphy 21. Naughty Anthony 22. Viola Allen 23. Jules Grau Opera co. 27-29.

MARSHALL.—OPERA HOUSE (Livingston and Dohmer, managers): A Run on the Bank Dec. 28 to good business. Ewing-Taylor co. 30-4 in Don Cæsar de Bazan, The Son of Ice, Enoch Arden, Lost in London, A Child's Evidence, The Lady of Lyons, Wages of Sin, and Under Two Flags to good business. Shoot the Chutes Dec. 25 canceled.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): W. R. Patton and strong co. in The Minister's Son Dec. 30 pleased full house. When We Were Twenty-one 1; full houses; co. evenly balanced. Dora Booth and Nestor Lennon deserve special mention.

VICTORIA.—HAUSCHILD'S OPERA HOUSE (Henry Hauschild, manager): Imperial Hand Bell Ringers (Y. M. C. A. course) 1; very large house; entertainment fair. Schumann's Concert co. 7. The Minister's Son 9. Hoyt's Comedy co. 27-29. Rose Coghlan 30.

BRENHAM.—GRAND OPERA HOUSE (Alex. Simon, manager): Olympia Opera co. in Said Pasha Dec. 30 pleased large audience. R. D. MacLean and Odette Tyler in The School for Scandal 4; artistic performance; crowded house. Finnigan's Ball 15. Haverly's Minstrels 21.

BOWIE.—GRAND OPERA HOUSE (J. A. Burgess, manager): My Friend from Arkansas Dec. 25; full house; good performance. Just Before Dawn 3; good house; fair co. Hogan's Alley 1-7. Crawford Comedy co. 10, 11.

DALLAS.—OPERA HOUSE (George Asay, manager): A Day and a Night 1. Finnigan's Ball 3 to very good business. When We Were Twenty-one 4; full houses; evenly balanced co. The Cowboy and the Lady 7. R. D. MacLean and Odette Tyler (return) 13.

CAMERON.—OPERA HOUSE (R. W. Beaty, manager): Curtiss Comedy co. Dec. 30-1 pleased small audiences. My Friend from Arkansas 7. Schuman Concert co. 14. Hoyt's Comedy co. 20-22.——ITEM: Mr. Curtiss tendered a banquet to his co. 1.

M'KINNEY.—OPERA HOUSE (Goodin and Warden, managers): Chase-Brittaine co. failed to reach here in time to open 2, and played to poor business 3, 4. Bell Gift Carnival 6. "Almos'" 7, 8. Just Before Dawn 10. Morey Stock co. 20-25.

DENISON.—OPERA HOUSE (W. L. Epstein, manager): A Day and a Night Dec. 31 pleased good audience. When We Were Twenty-one 1; good business and co. Finnigan's Ball 2; large business; specialties good. Ashley Rush co. 6-10.

BELTON.—GRAND OPERA HOUSE (A. J. Embree, manager): Crawford Comedy co. Dec. 25, 26; poor co.; light business. My Friend from Arkansas 4; good co.; fair house.

TEXARKANA.—HARDIN OPERA HOUSE (W. C. Hardin, manager): A Run on the Bank failed to please small house Dec. 30. A Day and a Night pleased good audience 3.

TAYLOR.—OPERA HOUSE (F. E. Carredine, manager): Olympia Opera co. 7. Finnigan's Ball 11. Knowles, hypnotists, 20-22. Around the World in Eighty Minutes 24. Marie Fountaine Theatre co. 27-29.

CLARKSVILLE.—TRILLING OPERA HOUSE (Robert McElroy, manager): Don C. Hall co. 2-4 to light business. Just Before Dawn 13. Chase-Lister co. 20-25.

SHERMAN.—OPERA HOUSE (L. Sarasan, manager): Finnigan's Ball Dec. 31 pleased well filled house. When We Were Twenty-One 3; good business; co. unusually capable.

TYLER.—GRAND OPERA HOUSE (A. Hicks, manager): Hi Hubbard with Aimlo 1-3 to small receipts.

GAINESVILLE.—OPERA HOUSE (Paul Gallia, lessee): A Day and a Night Dec. 30; good house pleased. Hogan's Alley 2; light business; co. poor.

GREENVILLE.—KING OPERA HOUSE (Walter Bean, manager): A Day and a Night 2 to large and pleased audience.

EL PASO.—MYARS OPERA HOUSE (F. S. Ryan, manager): The Cowboy and the Lady 4 to good house. Viola Allen 27.

SAN ANGELO.—OPERA HOUSE (Aug. Belfana, manager): Marie Fountain co. Feb. 3-5.

HENDERSON.—OPERA HOUSE (J. Walter Harris, manager): Dark.

PARIS.—PETERSON THEATRE (R. Peterson, manager): Dark.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (George D. Pyper, manager): Madame Modjeska and Louis James opened to Henry VIII Dec. 30 to full house, followed by Macbeth 31 to fair house. Mary Stuart and Henry VIII to packed houses 1. The Merchant of Venice 2 drew good house. The stars, Alexander Carleton, Norman Hackett, and Wadsworth Harris all well received. Thomas Jefferson in Rip Van Winkle 3, 4 to good houses. Devil's Auction (Rupert of Hentzau 7, 8.——GRAND THEATRE (Paul Hommer, Jr., manager): For Her Sake 30-1 to good houses; pleasing co. Wilbur-Kirwin Opera co. 2-4 to good business. Operas: The Merry War, Carmen, and Jack and the Beanstalk. Miss Kirwin, Forest Huff, E. Kobala, Ed Gill, J. F. Abbott, Marie Stone, and Elaine Ferrest made hits; chorus good.

OGDEN.—GRAND OPERA HOUSE (Joseph Clark, manager): Wilbur-Kerwin Opera co. in Jack and the Beanstalk 1; good house and performance. Madame Modjeska and Louis James in The Merchant of Venice and Henry VIII 2; house well filled; performance excellent. Norman Hackett made Mr. Devil's Auction 4; large house pleased.

PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, manager): For Her Sake 4; excellent performance to S. R. O. Rupert of Hentzau 10. A Romance of Coon Hollow 11. Alvin Joslin 13. The Wrong Mr. Wright 17. Shooting the Chutes 20. The Pride of Jennico 25.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (Mrs. W. K. Walker, manager): World Beaters Burlesquers 7 pleased large audience. The Volunteer Organist 13. More Than Queen 15. Robinson Comic Opera co. 20-25. Brown's in Town 28. A Texas Steer 31.

BARRE.—OPERA HOUSE (W. W. Lapoint, manager): The Volunteer Organist 9; excellent performance; crowded house. The Road to Ruin 13. Robert Downing 15. A Cavalier of France 16. Sophia (local) 23-24. Brown's in Town 29.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): World Beaters Burlesquers 8; fair house and performance. The Volunteer Organist 9.

BELLOWS FALLS.—OPERA HOUSE: The Volunteer Organist 8; fair audience pleased. Sousa's Band 15.——UNION HALL: Ford and Gorman's co. Dec. 30 played to average business; co. good.

RUTLAND.—OPERA HOUSE (A. W. Higgins, manager): The Volunteer Organist 14. Florence Corbin co. 20-25.

ST. ALBANS.—WAUGH'S OPERA HOUSE (T. R. Waugh, manager): World Beaters Burlesquers 6; good co. and attendance. The Volunteer Organist 8.

BRATTLEBORO.—AUDITORIUM (George E. Fox, manager): Quincy Adams Sawyer 16.

VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, manager): Sag Harbor 1; good performances; fair business. James O'Neill in Monte Cristo 4 to large audience. Sag Toy 7, 8, gave good performances; excellent business. Stuart Robson was to have appeared 3, but did not arrive in time to give a performance, owing to a railroad wreck. This is to be regretted, as the house was sold out. The Sign of the Cross 9, 10. The Evil Eye 14. Miss Bob White 15.

NORFOLK.—ACADEMY OF MUSIC (T. B. Leath, lessee; A. B. Duesberry, manager): Sag Toy 6; packed house; performance good. The Sign of the Cross 7; full house; performance excellent. The Evil Eye 13. Arizona 14. Miss Bob White 15.——GRANBY THEATRE: A Milk White Flag 6-11.

DANVILLE.—ACADEMY OF MUSIC (O. A. Neal, manager): Barlow and Wilson's Minstrels 1; fair house and performance. Daniel E. Bandmann in The Merchant of Venice, Othello, and Dr. Jekyll and Mr. Hyde 3, 4, disappointed good houses. A Bravery Time 9.

WINCHESTER.—AUDITORIUM (Atwell and Worthington, managers): Burrill Comedy co. Dec. 30-4; performances, specialties, and business good. Plays: The Deserter, Mother and Son, Saved from the Sea, The Counterfeiters, Rose Garland, Rip Van Winkle, and The Mysterious Mrs. Johnson.

STAUNTON.—OPERA HOUSE (Barkman and Schultz, managers): Brown University Glee Club 2 to good business; excellent entertainment. Field's Minstrels 21.——AUDITORIUM: Dr. Tracy, lectures, and Moving Pictures, 2-12.

CHARLOTTESVILLE.—AUDITORIUM (J. J. Lutzman, manager): Daniel E. Bandman in Dr. Jekyll and Mr. Hyde 6-8; business fair; co. poor. Railroad Jack 13. Field's Minstrels 20.

LYNCHBURG.—OPERA HOUSE (F. M. Dawson, manager): Rentfrow's Jolly Pathfinders opened for week Dec. 30 in From Sire to Son to large audience; good performance. The Watch on the Rhine 8.

PETERSBURG.—ACADEMY OF MUSIC (William E. French, manager): Rentfrow's Jolly Pathfinders opened for week in From Sire to Son 6; crowded house pleased.

ROANOKE.—ACADEMY OF MUSIC (C. W. Bechner, manager): The Watch on the Rhine 8. The Sign of the Cross 11. The Evil Eye 16.

WASHINGTON.

TACOMA.—LYCEUM (Dean B. Worley, manager): What Happened to Jones Dec. 29, 30; large houses pleased. The Village Parson 31, 1; pleasing performances; good attendance.——TACOMA THEATRE (Cal Heilig, manager): The Burgomaster 30; large house; one of the best productions of season. Jefferson De Angelis in A Royal Rogue 2; amusing performance; attendance medium. Frederick Warde with good co. opened 3 in The Mountebank; good audience; excellent performance. Barry Johnston divided honors with star.

SPOKANE.—THEATRE (Dan L. Weaver, manager): Primrose and Dockstader's Minstrels 3, 4; excellent entertainment; large attendance.——AUDITORIUM (Harry C. Hayward, manager): Auditorium Stock co. 1-4 in The Streets of New York. This is a new stock organization, under the management of Ed Pillings. The purpose of the management is to play the Summer season at the Auditorium and during the regular season play the Northwest circuit.

EVERETT.—THEATRE (R. A. Grant, manager): Frederick Warde in Julius Cæsar Dec. 21 to capacity. The Elks banqueted Mr. Warde after performance. Primrose and Dockstader's Minstrels 30; big business; fine performance. What Happened to Jones 2; good co. and audience. The Burgomaster 6. Wilson's Minstrels 11. Pollard's Juvenile Opera co. 21, 22.

WALLA WALLA.—THEATRE (Charles P. Van De Water, manager): A Romance of Coon Hollow Dec. 31; good business; co. fair. Captain Alberti 6. At the Old Cross Roads 8.

WHATCOM.—BELLINGHAM OPERA HOUSE (J. H. Stenger, manager): Primrose and Dockstader's Minstrels Dec. 28; good co.; S. R. O. What Happened to Jones 1; fair performance; good business.

WEST VIRGINIA.

MANNINGTON.—OPERA HOUSE (J. M. Barrack, manager): Frank G. Campbell's Circuit Stock co. in An Irish Arab 2 deserved better patronage. Little Trixie 4; big business; performance good. Cleary, Mack and Edwards Comedians opened for week 6 in A Daughter of Cuba; co. good. Other plays: The Great Diamond Mystery, Dangers of New York, The Diamond King, On the Mobile, All for Gold, and An Indiana. Side Tracked 13. Frank G. Campbell Circuit Stock co. 13. East Lynne 22.——ITEM: Arthur Gerlow, P. P. Craft, and Will Chamberlain, of Cleary, Mack and Edwards co., were initiated into the Mannington Lodge of Elks 6.

WHEELING.—OPERA HOUSE (Charles A. Feinler, manager): The Village Parson 2; fair business. Arizona 8; S. R. O. audience pleased. David Harum 10. Winchester 11. Adelaide Thurston 14. 'Way Down East 17. King Dodo 18.——GRAND OPERA HOUSE (Charles A. Feinler, manager): Across the Desert 2-4; S. R. O. Bon Ton Stock co. 5-11 in The Princess of Patches, A Man of Mystery, and Reaping the Whirlwind to big business. Keystone Dramatic co. 13-18.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, manager): Side Tracked 1; fair business. Gorton's Minstrels 6; good business. 'Way Down East 15. Humpty Dumpty 17. Human Hearts 18. Bryan's Comedians 20-22-24, and 25. The Telephone Girl 23. King Dodo 27.

WELLSBURG.—BARTH'S OPERA HOUSE (W. F. Barth, manager): Ernest Gamble Concert co. 4 delighted large audience. Gardner and Porter Comedy co. 6-8; fair business; performances poor, aside from specialties. Plays: All a Mistake, The Judge and The Full Bug.

SISTERSVILLE.—AUDITORIUM THEATRE (A. R. Doyle, manager): Side Tracked 3; fair co.; light business. David Harum 13. York State Folks (return) 17. King Dodo 22.

HUNTINGTON.—THEATRE (Joseph R. Gallick, manager): Gorton's Minstrels 4 failed to please fair house. Bryan's Comedians 6-11. 'Way Down East 14.

MONONGAH.—COLISEUM OPERA HOUSE (Carrol Curry, manager): Little Trixie 7; large house; performance satisfactory. A Breezy Time 28.

WEST UNION.—SMITH'S OPERA HOUSE (S. P. Smith, manager): Little Trixie 9. Fannie Hill's Burlesquers 15.

WISCONSIN.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): Sarah Cowell Le Moyne in The First Duchess of Marlborough 2; fine audience and performance, although star suffered with severe cold. Frederick Paulding shared honors with star. A Bunch of Keys 11. Vaudeville 13-18. Daniel Sully 21. The Christian 23. A Poor Relation 27. A Runaway Match 30.——ITEMS: Manager Fuller is about to experiment with vaudeville at popular prices, on open weeks, beginning 13. He will book through the Chicago Orpheum.—Fred Flom, a local vaudeville manager, is having plans drawn for a new vaudeville theatre with a seating capacity of 800.

GREEN BAY.—THEATRE (John R. Arthurs, manager): A Bunch of Keys 1 to S. R. O.; fair co. Burton Holmes, lecturer, 2; good house. Kellar 3 delighted big house. Sarah Cowell Le Moyne in The First Duchess of Marlborough 4; excellent performance and audience. Mrs. Le Moyne was suffering from a severe cold, but was repeatedly called before the curtain. Jules Grau Opera co. 9. Miss Hursey from Jersey 12. East Lynne 14.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Peller, manager): Davidson Stock co. closed very successful week 5. Plays: Sheridan Keene, detective, O'Flynn in Mexico, She Couldn't Marry Three, The Indian, True Hearts of Erin, Under Two Flags, Hazel Kirke, Little Red Riding Hood, and The Devil's Mine. A Bunch of Keys 12. High Rollers Burlesquers 13. Daniel Sully 20.

MARINETTE.—SCOTT OPERA HOUSE (Charles T. Greene, manager): Kellar 2 delighted large house. Sarah Cowell Le Moyne in The First Duchess of Marlborough 2; production one of the hits of the season, in spite of the fact that Mrs. Le Moyne was hardly able to talk, owing to a severe cold; good house. Jules Grau Opera co. 10, Mistress Nell 18. Tennessee's Pardner 20. The Christian 29.

RAU CLAIRE.—GRAND OPERA HOUSE (C. D. Moon, manager): A Thoroughbred Tramp 1 pleased S. R. O. audience. East Lynne 4; fair house; indifferent performance. Eugenie Blair in Peg Woffington 6; good performance; unsatisfactory business. Walker Whiteside 8. Richard Carvel 15. Daniel Sully 22. Lost River 25. Jefferson De Angelis 27. Tennessee's Pardner 29.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Barlman Comedy co. Dec. 30-4 to big business in A Fatal Wedding, Cast Up by the Sea, A Man of Mystery, The Pearl of Savoy, Maine and Georgia, Fanchon, and A True Kentuckian; co. fair. A Bunch of Keys 9. People's Players 13-15. A Thoroughbred Tramp 18. The Christian 22. A Poor Relation 23.

WEST SUPERIOR.—GRAND OPERA HOUSE (C. A. Marshall, manager): Primrose and Dockstader's Minstrels 10. Richard Carvel 14. Jefferson De Angelis 17. The Wizard of the Nile 18. Daniel Sully 22.——MUSIC HALL (E. O. Alvard, manager): Dark.

FOND DU LAC.—CRESCENT OPERA HOUSE (F. B. Heber and H. R. Potter, managers): Walker Whiteside in Heart and Sword 6; fair audience; good performance. A Bunch of Keys 7 pleased large house. East Lynne 13. Kinodrome Pictures 27-29. Blanche Walsh 30. Side Tracked Feb. 1. A Poor Relation 3.

STEVENS POINT.—NEW GRAND OPERA HOUSE (W. L. Bronson, manager): Burt's East Lynne 3. Richard Carvel 16.——RINK OPERA HOUSE (John Sellers, manager): Bushy's Ten Nights in a Bar Room 11.

APPLETON.—OPERA HOUSE (J. W. Thickens, manager): A Bunch of Keys Dec. 31; good performance and business. East Lynne 17. Mistress Nell 21. Alone in London 27. A Life's Revenge 29.

WAUSAU.—GRAND (C. S. Cone, manager): A Bunch of Keys 2; fair house; excellent performance. Kellar 4; good house delighted. East Lynne 8. Ten Nights in a Bar Room 13. Richard Carvel 11.

NEW LONDON.—GRAND OPERA HOUSE (G. E. Lutzy, manager): H. D. Mellrath, lecturer, 4; lecture good; poor house. Mistress Nell 10. Tennessee's Pardner 25.

JANESVILLE.—MYERS' GRAND OPERA HOUSE (Peter L. Myers, manager): Florodora 6; very large audience; good performance. A Bunch of Keys 8. A Day and a Night 24.

WATERTOWN.—TURNER OPERA HOUSE (E. A. Newman, manager): Shore Acres 28.——CONCORDIA OPERA HOUSE (O. C. Wertheimer, manager): Dark.

OSHKOSH.—GRAND OPERA HOUSE (J. R. Williams, manager): A Bunch of Keys 5; good house and performance. Walker Whiteside in Heart and Sword 7; crowded house; fine performance. East Lynne 12.

RHINELANDER.—GRAND OPERA HOUSE (E. R. Stoltzman, manager): A Bunch of Keys 4 to good business; performance ordinary. Miss Hursey from Jersey 6 canceled.

RIPON.—STONE'S OPERA HOUSE (L. E. Johnson, manager): A Bunch of Keys 6; excellent performance to S. R. O.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): Lecture 14. A Thoroughbred Tramp 15. People's Players 23-25. A Poor Relation 28.

NEILLSVILLE.—OPERA HOUSE (G. H. Hummel, manager): Mandolin and Glee Club (local) 3 delighted large house. Hackett's Barnboo Orchestra 4.

MANITOWOC.—TURNER'S OPERA HOUSE (Ed Zander, manager): Dark.——OPERA HOUSE (Stephen Krulish, manager): Dark.

WAUPACA.—CITY OPERA HOUSE (R. J. Havenor, manager): East Lynne 11.——D. D. H. OPERA HOUSE (Alfred Johnson, manager): Dark.

MENASHA.—GERMANIA OPERA HOUSE (John Schneider, manager): Dark.

NEENAH.—ITEM: Architects are preparing plans for the new theatre to be erected here.

LA CROSSE.—THEATRE (J. Strau, manager): New York Stars 1; fair business.

ASHLAND.—GRAND OPERA HOUSE (W. T. Seeger, manager): Daniel Sully 23.

GRAND RAPIDS.—GRAND OPERA HOUSE (H. Dewitt, manager): Dark.

WYOMING.

CHEYENNE.—OPERA HOUSE (Dailey and Moon, managers): Jules Grau co. in El Capitan 2; good house; co. failed to please. Alvin Joslin 4; good house pleased. A Lion's Heart 6 pleased small house. A Stranger in a Strange Land 14. The Girl from Maxim's 18. A Romance of Coon Hollow 20.

LARAMIE.—MANAGER OPERA HOUSE (William Marquardt, manager): The Wall Street Brokers 25; poor co.; business good. Jules Grau Opera co. in El Capitan 2; excellent co.; large business. Shooting the Chutes 10.——OPERA HOUSE (H. R. Rout, manager): Thomas Jefferson 2.

RAWLINS.—OPERA HOUSE (Louis Schultz, manager): Jules Grau Opera co. in Fra Diavolo 1; good performance; packed house. Shooting the Chutes 11.

CANADA.

LONDON, ONT.—GRAND OPERA HOUSE (G. J. Whitney and A. J. Small, lessees; J. P. Cohen, manager): The Christian 1 to large and pleased audiences; co. good. Two Little Waifs 6; satisfactory performances; good business. Robert B. Mantell 11. Quaker 13. A Trip to Buffalo 14. Concert (auspices St. Andrew's Society) 15. Sarah Cowell Le Moyne 17. The Dairy Farm 18. The Little Minister 20. Mary Jane Queen 24. In a Woman's Power 27. The Rulers of New York 28. The King of the Opium Ring 29. Alvin Joslin 31. Feb. 1.——LONDON OPERA HOUSE (Alex. Harvey, manager): Theodore Pelt, hypnotist, concluded week Dec. 30-4 to good business. Matinée date 9-11.——ITEMS: After the matinee performance of The Christian 1, Manager Cohen was called on the stage and presented with a gold mounted cane and walk by the stage employees. The presentation on the stage hands was held under the stage of the play of 2. Among the guests were Manager Cohen, Dr. Hanna, members of the Grand organization, The Hanna correspondent and others, numbering about thirty. A pleasant time was spent.

OTTAWA, ONT.—RUSSELL THEATRE (A. J. Small, lessee; P. Gorman, manager): Robert Downing in The Gladiator 2, 3 to small house; performances deserved better patronage. Robert B. Mantell in Hamlet, Richelieu, The Lady of Lyons, and Othello 6-8; excellent co.; large and appreciative audiences. Lotta Glaser (return) 13. The Dairy Farm 14, 15.——GRAND OPERA HOUSE (Joseph Frank, manager): Two Little Waifs 2-4; packed houses pleased. The Convict's Daughter 6-8; good houses; satisfactory performances. Brown's in Town 9-11.

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HOUSE (R. W. Suttle, manager): Marks Brothers' co. Dec. 30-11 in Hazel Kirke; East Lynne, and The Parson's Nephew; fair business and performances. Robert B. Mantell 13.

BELLEVILLE, ONT.—CARMAN OPERA HOUSE (Fred Adams, manager): Two Little Waifs 1; good performance; crowded house. Kelly's Female Minstrels 5; poor performance; large audience. Robert B. Mantell 9 canceled.

HALIFAX, N. S.—ACADEMY OF MUSIC (J. D. Medcalfe, manager): Baker Stock co. Dec. 30-4 to fair business. Same co. in Captain Swift 6-11. W. A. Whitecar made his first appearance and was warmly welcomed.

ST. JOHN, N. B.—OPERA HOUSE (A. O. Skinner, manager): Harmony Club Minstrels (local) 1; good business and performances.——TEM: Arthur Cornwall, scenic artist of the Baker Stock co., is painting a new drop curtain for the Opera House.

OSHAWA, ONT.—OPERA HOUSE (J. W. Babcock, manager): Pupo Concert co. Dec. 31 canceled. Female Minstrels 2. Macy 14. The Flaming Arrow 16.

BERLIN, ONT.—OPERA HOUSE (A. Breithaupt, manager): The Hottest Coon in Dixie 4; clever performance; good house. Kelley's Female Minstrels 14.

VICTORIA, B. C.—THEATRE (Robert Jamieson, manager): Frederick Warde in The Mountebank Dec. 30; good house; fine performances.

LINDSAY, ONT.—ACADEMY OF MUSIC (Fred Burke, manager): The Flaming Arrow 14. Concert (local) 15. Eugene Pyne Concert co. 17.

WOODSTOCK, ONT.—OPERA HOUSE (Charles A. Fyon, manager): Mantelle 'Awkins 3 pleased good house. Two Little Waifs 8.

KINGSTON, ONT.—VICTORIA THEATRE (D. F. Branigan, manager): Dark.

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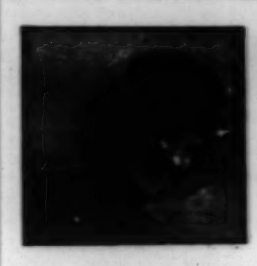

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As was to be expected, Miss Lawrence presented a sweet and girlish Juliet, reading her lines with a clearness of enunciation that rendered her a fitly spoken tones audible throughout the theatre. She was rewarded with the most hearty applause for her performance of the balcony scene. The potion scene, its direct antithesis revealed unsuspected dramatic force, and was also enthusiastically received.—*Washington Star, Jan. 7.*

Lillian Lawrence, makes a pretty Juliet and completes an attractive picture in the balcony scene. Her death scene is executed with fine effect.—*Washington Times, Jan. 7.*

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